

CINEMA

Wi

8066 BEVERLY BOULEVARD
LOS ANGELES 36, CALIFORNIA
WYOMING 4926

March 7, 1947

San Francisco Museum of Art,
Civic Center, San Francisco.

Dear Frank:

Your program came this morning. It's wonderfully diversified and a pity its not available in LA or I'd subscribe immediately.

This stationary heading developed shortly after your brief visit here. I've received backing to put out a monthly mag on films aimed at "intelligent movie-geers". It won't be "arty" or academic, not another Experimental Cinema or Hollywood Quarterly. We do want to reach the broad national audience of intelligent people who won't stoop to a fan mag. but do want something critical and lively on motion pictures.

The title, simply, Cinema. Size - 9"x12", 24 pages; smart format, alert writing plus a few photos. Price 25¢. Initial printings quite small to feel out the market. Unluckily, the backing is on a slim shoe-string so that we have to move quite slowly. First issue scheduled for May 1st.

The staff now includes myself as editor and Herb Margolis as associate. I can definitely name the following contributors: Arthur Rosenheimer, Lewis Jacobs, Irving Lerner, Jay Leyda, Howard Salemsen, Robert Josephs, Fritz Lang, Martin Field, Helen Colton, Max Kniepper, Kenneth MacGowan, etc. The list expands daily, including critics as well as people in the industry.

The main problem, we feel, is getting the mag in the hands of the interested people. For this, I wonder if you could help us out. Specifically, would it be possible to get a copy of your mailing list for the "art in cinema" showings and your accompanying book. I need hardly explain how very much such a list would be helpful to us, especially at this beginning stage. If this can be arranged in any way, please let me know.

I'd also appreciate it if you could send me the names of some of the SF bookstores that would be likely places to handle such a mag. Our national distribution will be ~~be~~ through such stores.

And, of course, any articles that you (or friends) would like to contribute would be more than welcome. (Though we're in the unenviable position of not being able to pay.)

If your booklet is out in time (April 1st), we'd like to cover it in first issue book review section.

Regards from the Jacobs and best to Dick.

Sincerely,

E.S.
E.S. Willis.

Wi
July 24, 1947

Dear Frank:

Here are some addressed that you asked for. I'll try and send off the mailing list as soon as possible - its not very long.

How are things otherwise? .

I may be leaving for NY soon, if additional backing for the mag falls through here - and try and get backing there. Will drop you a line if so.

The spread on Art in Cinema looks good so far. Will be mailing out copies next week. Ship back all cuts via Railway Xpress then. Thanks a lot for use of them.

Saw Anger's and Harrington's films finally. Harrington's short one is pretty good. Anger's one about the beach could be cut ~~and simplified~~ down and clarified. His "Fireworks" is better but highly censorable. Do you think you could get by with showing such openly homosexual films at the museum? The Harrington one may not be too shocking and its really very good. Also saw a Kessler film - a documentary of housing with music and commentary sound track. Not too good but may be worth showing as example of recent American work though its not an "experimental" film.

How are your own film plans coming? Looking forward to making an experimental film with your Bolex?

Before I forget, Joe Vogel's film is coming right along. His address is 2742 Hollyridge Drive, Hollywood, Calif. if you want to write him about possibility of showing his film at the museum.

So much for now. My best to Dick -
G. Li

Richard Griffith
National Board of Review
250 East 43 Street
New York 17, New York
(he'll review it for "New Movies" mag - official National Bd. of Review mag
and a pretty good one.)

La Revue du Cinema
20, Place de la Madeleine
Paris, 8, France
(ask for exchange for their recent issue.)

Roger Manvell
54 Lancaster Gate
London, W.2, England
(he's on editorial board of Sight and Sound, and Penguin Film Bulletin)

Sight and Sound
British Film Institute
4 Great Russell Street
London, W.C.1, England

Luciano Emmer
Via Appiani, 22
Milan, Italy

Jean Vidal
L'Ecran Francais
100, Rue Reaumur
Paris 2, France
(he edits this mag, a good film weekly and may give you notice in it.)

W. Ward Marsh
Movie Editor
Cleveland Plain Dealer
Cleveland, Ohio
(he is always interested in this stuff and may give you a plug.)

Peter Noble
15, Arnos Grove Court
~~London, N.11, England~~
(he edits British Film Yearbook and is quite active, puts out a Film Bulletin,
may give you a plug.)

Yolanda Chen
Flat F
#9, Stankevich Strat
Moscow, U.S.S.R.
(she's a cameraman (woman?) and will show it around to Eisenstein, Pudovkin,
Dovshenko, et al, if you drop her a note and ask her.)

did you send ~~youx~~ one to Arthur Rosenheimer Jr. and Herman G. Weinberg?
(AR may do it up for Theatre Arts and HW for Sight and Sound.)

You might also send one to Theatre Collection of New York Public Library,
42 St and Times Square

~~also mention to~~

BOOKSTORES

LOS ANGELES:

Pickwick Book Store, 6743 Hollywood Blvd, Hollywood 28, Calif.

Satyr Book Shop, 6278 Hollywood Blvd, Hollywood 28

BEVERLY HILLS

Martindale's Book Store, 9477 Sta. Monica Blvd

West Los Angeles

Campbell's, ~~188~~ 10918 Le Conte Ave.

PASADENA

A. C. Vroman's Inc; 469 East Colorado Street, Pasadena 1

CHICAGO

The Red Door Book Shop, 1328 East 57 Street, Chicago 37

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BOSTON

Samuel Adams School of Social Studies; 37 Province St, Boston 8

NEW YORK

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44th St. Book Fair, 133 West 44 St., NY 18

Lawrence R. Maxwell, 45 Christopher St, NY 14

Four Seasons Book Shop, 21 Greenwich Ave., NY 14

Book 'n Things, 73-4th Ave, NY 3

Kamin Dance Book Shop, 1365-6th Ave, NY 19

Brentano's, 586 Fifth Avenue

PHILADELPHIA

Locust Book Shop, 269 South 11 St. Phila 7

Harry -

Luciano Emmer's
address is on this

list.
~~His films~~ His films
are those experimental
studies of paintings.
You know -

Frank
will be in later to
get at my own
letter -

1

Wi

July 24, 1947

Dear Eli;

I hope that you will forgive me for not letting you know any sooner how much I appreciated the ride that you gave me to Los Angeles. I really appreciated all of the help (to say nothing of the food) that you gave me. I got a ride back here with Jim Whitney the weekend after I came down with you, so I was in Hollywood only a few days. I saw the Whitneys and Fischinger, but unfortunately was only able to talk with Lewis Jacobs on the phone and did not get in touch with Ballard at all.

I am now on the Art in Cinema ~~Collection~~ board with Dick Foster and Frank Stauffacher and one, or all, of us will probably be in Los Angeles within a few weeks.

Frank wanted me to ask you to send the addresses Luciano Emmer and Enrico Gras as we would like to get in touch with them.

If you hear of anything that might be suitable for our showings here, we would naturally like to hear of it.

Sincerely yours

Harry Smith.

Eli Willis

Ha
2600 South Hoover
Los Angeles 7, Calif.
April 3, 1947

Frank Stauffacher
Art in Cinema Committee
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

Here is the work print of my film, FRAGMENT OF SEEKING, which Paul Ballard recommended that I send to you for review.

Originally I planned to have a score composed, and although the composer is willing to go ahead with it, I probably will not be able to afford the recording of a sound track, and so will not have the score completed.

However, I have selected some records to go with the film, and if you have dual turn tables and would like to score the film while showing it, the sequence is on the last page of this letter.

As for the nature of the film, it is the simple relating, in cinematic terms, of a fragment from the tragic existence of a modern Narcissus. A verbose program note does not seem to me to be necessary.

Mr. Ballard may have mentioned to you that I am^a student at the University of Southern California, majoring in Cinema. While this is true, the film was made independently and has no connection with the Cinema Department of the University.

Should you decide to show it during your third Art in Cinema Series, I shall be very glad to let you have the first public showing of the film. In any case, whether you decide to show it or not, I shall appreciate any

comments you may have to make concerning it.

Since I am cutting the negative now, I should appreciate it if you will return the work print to me as soon as possible.

In the past I have made two other films. My first was an 8mm version of Poe's "Fall of the House of Usher," which I completed when I was fifteen years old. In 1945 I embarked on an hour-long original film idea in 8mm Kodachrome. This is still unfinished, and although I hope to complete it, right now such a goal looks rather unobtainable. FRAGMENT OF SEEKING was shot and cut in 1946. I am only now getting to the negative.

Your Art in Cinema Series has been of great interest to me. I hope for the eventual establishment of an experimental cinema movement on an international scale, and such an effort as yours helps toward such a goal. With Maya Deren, I agree that the potentialities of the film medium have as yet only been scratched on the surface. But before any real investigation can be made there must be some sort of release outlet for the creative film. Such a release began to exist during the middle and late twenties, but with the arrival of sound further avant-garde experimentation ceased. It is to be hoped that the shot-in-the-arm given to the cinema by Miss Deren will not lose its strength before an experimental film movement can gather momentum. I feel certain that there will be film makers in Europe who will be able to contribute if and when they can obtain 16mm stock. That the hope for a new experimental film movement depends upon the relatively low cost and uninflammability of 16mm stock goes without saying.

I am the Director of a newly organized film society here in Los Angeles which is bringing all four of the Maya Deren films to local audiences for the first time this coming April 13th. We are attempting a public showing similar to the ones Miss Deren gave at the Provincetown Playhouse in New York. If successful we shall present other such films in the future.

Trusting that I shall hear from you soon, I am,

Yours very sincerely,

Curtis Harrington
Curtis Harrington

The record sequence for FRAGMENT OF SEEKING:

- 1: The moment the first image comes on the screen after the titles start Side 8 of the Columbia Recording of Shostakovich's Symphony No. 1. (MM Sequence). Play inward two inches (measuring from the beginning of the grooves).
2. Then segue to the beginning of the Third Movement (Side 4) of the same symphony. Play this, starting in the middle again if necessary, until the man enters the room.
3. At the cut to the man's reflection in the mirror begin Side 2 of the Victor Recording of Prokofieff's Scythian Suite (DM Sequence). Play until the girl begins to kiss the man. The screen should black out in silence.
4. The moment the skull fills the screen begin Side 1 of the Scythian Suite. Let this play until the man looks down at the footprints.
5. Then start Side 6 of the Scythian Suite, about 1 and 1/8 inches from the end of the grooves. That should finish the film in almost perfect timing.

As you can see, the scoring here is really quite simple, and with dual turntables can be timed perfectly. Even without two turntables, since different records are used (except for the last one if the recording is DM Sequence) the music may be accurately timed.

**the
experimental
film society**

POST OFFICE BOX 9731
LOS FELIZ STATION
LOS ANGELES 27, CALIFORNIA

CURTIS HARRINGTON
DIRECTOR

Ha

May 6, 1947

Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

In preparing for the future programs of The Experimental Film Society we are trying to review some of the available material. I have written Emlen Etting about his cinemoems, and have just received a letter from him stating that two of his films are now at the San Francisco Museum of Art. He advises me to have you send them on to us directly, so that we may review them.

I want to take this opportunity to thank you for your kind letter regarding my film. As soon as I have the time, I should like to answer some of your critical remarks. Be sure and let me know if and when you decide to have a Third Series. I am looking forward to seeing Peterson's and Broughton's "The Potted Psalm" when Mr. Ballard shows it on the 14th.

Incidentally, when is the Art in Cinema Catalogue coming out? It's a month and a half overdue, although I imagine the delay has been well warranted by the inclusion of extra material.

I shall look forward to receiving Mr. Etting's two films soon.

And thank you again for everything.

Yours very truly,

Curtis Harrington
Curtis Harrington

Jugulnon
Jugulnon

P.S. Send Etting's films to me at:
2600 South Hoover
Los Angeles 7, Calif.

Ha

August 7, 1947

Mr. Curtis Harrington
2600 South Hoover
Los Angeles, 7, California

Dear Mr. Harrington:

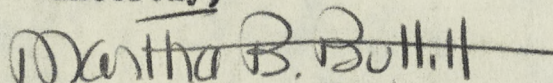
Frank Stauffacher has asked me to write to you regarding your film FRAGMENT OF SEEKING, which, if possible we would like to show on the opening date of our forthcoming Art in Cinema series, October 10th. (The series will run for five Friday nights, Oct. 10th, 17th, 24, 31 and Nov. 7th.) We have heard very good things about it from Eli Willis recently and hope that we can fit it in with the program.

As we are scrambling to meet an August 15th deadline on scheduling of our programs, we'd certainly appreciate it if you could let us know as soon as possible if the film will be available on that date, ~~how~~ what it's running time is, and if you could get us have it for pre-view prior to that date?

Frank Stauffacher asks me to tell you how sorry he is for the delay in replying to your letter of April 3rd, but he has been in process of selling his house, moving, painting his new place, and keeping up with his own work as well as planning a film of his own for this series, so that time has just run out.

Thank you for the record sequence on your film; that will be very helpful. May we look forward to hearing from you just as soon as possible?

Sincerely,



Martha B. Bullitt
Secretary, Art in Cinema

How did your April series you mention turn out? Can you suggest to us any very new work to use on ours?

Ha
2106 North Las Palmas
Hollywood 28, Calif.
August 13, 1947

Martha B. Bullitt
Secretary, Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Miss Bullitt:

I hope that you will excuse me for not having written sooner in reply to your letter of August 7th, but you will note that I have a new address, and the letter was not forwarded to me until yesterday.

My film will be available on the 10th of October and I shall try to send it up to you beforehand so that you may have time to pre-view it.

Enclosed is a credit sheet for the film which includes the running time, etc. The Program Note is included just in case you need something like it, for whatever... A re-interpretation, like the one about MESHES OF THE AFTERNOON ("a psychological study of suicide") included in the University of California Art in Cinema announcement, however, will be quite acceptable to me if you so choose.

Have you any use for stills? I have some, frame enlargements from the film, 5" X 7", in case you need them.

Your showing will be the first public screening of my film, incidentally.

Unfortunately I have not come in contact with any new films of an experimental nature which might be appropriate for your series. I hope that you will send me your program, etc., for this coming series in October as I am anxious to see what you have found in the way of new films.

If you should need any more information, don't hesitate to write.

Sincerely,
Curtis Harrington
Curtis Harrington

Ha

FRAGMENT OF SEEKING

A Film by Curtis Harrington

Made in Los Angeles, 1946. Black and white, 16mm.
Should be screened at sound speed (24 f/p/s).

Running time: 14 Minutes (approx.)

CREDITS

DIRECTION AND EDITING	Curtis Harrington
ORIGINAL SCRIPT	" "
PHOTOGRAPHY	" "
CAMERA OPERATOR	David Martin

CAST

(NOTE: Since the three people who appear in this film are very unlikely to appear in another one, their names, in relation to the film, are unimportant. It is enough that they have been captured as an integral part of the cinematic imagery, and, as such, will remain unique.)

PROGRAM NOTE

A climactic, revelatory fragment from the tragic existence of an adolescent Narcissus--the slow realization of the bitter nature of his desire. . . Here is not the wilful, arrogantly proud creature of great physical beauty, but rather the questioning seeker, not wholly understanding the nature of his agony, until the final, overwhelming revelation. A continuity of inner reality, the objective and subjective have been merged so that the two viewpoints become indistinguishable from each other. We are left with the essential reality as perceived by the individual.

Ha

2106 N. Las Palmas
Hollywood 28, Calif.
September 5, 1947

answered

Frank Stauffacher
Art In Cinema
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

Paul Ballard has just received an announcement of the forthcoming Art in Cinema Series to begin on October 10th. I notice that, despite the fact that I informed you FRAGMENT OF SEEKING would be available on October 10th, the date you requested to show it, my film has not been included on the announcement. I should appreciate your letting me know why it was omitted. Also, both Mr. Anger and I would like to have an announcement sent to us.

And now, since you have made no public announcement about my film, I feel free to tell you that a new print will not be ready by the 10th, unless, perhaps, I were able to send it up to you overnight by air express. For I am adding a sound track to it, and, unfortunately, have just now discovered that the composite print cannot possibly be ready before (approx.) the middle of October, due to the peculiar availability of the recording equipment I am to use.

Therefore I suggest, if you still intend to show my film, that you add it to the program, preferably, of either the 31st or the 7th.

I trust that I shall hear from you soon.

Yours very truly,

Curtis Harrington
Curtis Harrington

Ha

15 Sept. 1947

Curtis Harrington
2106 North Las Palmas
Hollywood 28

Dear Mr. Harrington,

Please forgive us for omitting FRAGMENT OF SEEKING on the announcements. We found ourselves with too many films, and as usual, trouble in organizing satisfactory, well-balanced programs since the fragmentary nature of most of the shorter things is difficult to place without having them all here at one time when the programs are planned. And we naturally haven't even seen most of them yet. By the time the first program comes up we usually have to juggle things around and issue a revised listing. We took your film off of the Oct 17 program because of lack of time, and we couldn't book the things now there on any other date. I don't want to put it with Anger's ESCAPE EPISODE because the pace is pretty much the same, and with THE PURITAN, would make a top-heavy evening. So that leaves the 24th or the 31st. And I'm afraid of the 31st because there's already too much on it. But it would be good for the 24th, if it's ready. All this I was going to write you, but you caught me first.

I would be most happy to get some stills from your film for a gallery show I'm trying to get together to run concurrently with the films. In your letter to Miss Bullitt you mentioned having some. The wall-show will contain stills and related graphic and descriptive material on current experimental cinema. If you can send a few - four or five, perhaps - I'd appreciate getting them as soon as possible as the show should be organized within the next week or so.

If the 24th is unsatisfactory for you, send it up for the 31st - or, I may be wrong, and we might yet put it on Nov. 7.

Sincerely yours,

Frank Stauffacher
Frank Stauffacher

Ha

2106 North Las Palmas
Hollywood 28, Calif.
September 24, 1947

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

As far as I can see at the moment, FRAGMENT OF SEEK-
ING should be available in time to add it to your
program of October 24th. If not, then certainly by
the 31st, although I shall try my best to have it
up to you by the 24th.

I sent four stills to you yesterday, and hope that
you will be able to use them. Although two of them
are quite good (as 16mm frame enlargements go) one
suffers from excessive graininess and the other is
rather badly scratched. However, seen from a slight
distance..... And I have absolutely no control over
the photography shop that does the blow-ups for me
so I can't caution them to handle the negatives care-
fully, etc. And for some odd reason it seems to be
the only place in town that will even look at a 16mm
negative with the thought of making a still enlarge-
ment from it.

I notice on your Series Three announcement that you
credit Liam O'Flaherty with the direction of THE
PURITAN. Mr. O'Flaherty wrote the story--the film
was the first directorial effort of Jeff Musso, who,
I believe, also wrote the musical score for the film.
Also, the film was made in 1937.

The other day I received a letter inquiring about the
availability of my film from Amos Vogelbaum, who said
you referred me to him. Am curious to know what sort
of a "film group" he represents and any other in-
formation you may have about him. Let me know, if
possible.

Yours sincerely,

Curtis Harrington

STRAIGHT WIRE PREPAID

OCT. 25, 1947

Ha

To: CURTIS HARRINGTON
HOLLYWOOD FILM SOCIETY
CORONET THEATRE
366 NO. LA CIENEGA
H'WOOD, CALIF.

FILM SHIPPED COLLECT TO YOUR HOME ADDRESS.

HARRY SMITH

SENT BY: HARRY SMITH
CHARGE TO: ART IN CINEMA

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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USA 1028 NL PD=LOSANGELES CALIF 12

HARRY SMITH, ART IN CINEMA SOCIETY=

=SAN FRANCISCO MUSEUM OF ART CIVIC CENTER SFRAN=

HAVE NOT RECEIVED FILM YET PLEASE SEND IMMEDIATELY REGARDS=

=CURTIS HARRINGTON.

sent 11-13-47

ART OF THIS CENTURY FILMS, INC.

34 EAST 21st STREET
NEW YORK 10, N. Y.
ALgonquin 4-9197
PLaza 5-9249

July 9. 47

Dear Mr. Ruffner;

Thank
you for the 10 copies. May I
have another 10 (paid) - and 200
copies of my article printed on cheaper
paper as you suggested. - I am terribly
tired after having overcome the termination
of the plan and rest in Connecticut.
My address is Maple Hills.
Sitting - Conn.

With many thanks and
my best
Yours
Frank Ruffner



Mr Frank Stemfater
Art Museum of St - Francisco
St. Francisco Calif.

VIA AIR MAIL

Ricker
Southbury Conn
Maple Hills

July 16, 1947

Hans Richter
Maple Hills
Southbury, Conn.

Dear Mr. Richter,

Thanks for the additional order of ten copies. We will print you 200 copies of your article alone, but we'll have to wait another week. My younger brother is a printer, you know - it was he who designed and printed the catalogue. But he is in the process of moving his shop and equipment, and just as soon as he's settled we'll have it done for you.

I'm sure you have really earned a good rest, and I hope you are enjoying it in Connecticut. How did the film turn out? We are terribly anxious to see it.

I realize that you will have little to do with the distribution of DREAMS - or so you informed me once, if my memory is correct. I have absolutely no idea how it will be distributed, but is there no way that we could show it here - for a good substantial fee? Of course we are not running a commercial enterprise here - and I'm sure DREAMS is to be circulated via commercial routes; but that does not prevent us from trying to meet commercial rental fees if the film in question warrants it, which of course, yours does. For example, we paid Martin Lewis \$100.00 for a one nights showing of LE SANG D'UN POETE. We could most certainly do this again. At least, is there no way we could learn the limitations of our showing it?

If this is out of the question, the next best thing for us would be to ask if your offer of some months ago - regarding letting us show a short portion, or sequence, - still holds.

We're doing our best to dig up enough material for a series next fall, beginning in October. We're running into difficulties because sources are failing us. Could you suggest any help? Do you have other, older films of your own? We'd be most grateful to you for any suggestions here.

Sincerely yours,

Frank Stauffacher

Ri

Aug 2 1947

Dear Mr. Richter,

I came across your very first letter to us, in the files, and re-reading it, I was reminded of your ANTHOLOGY of the Avantgarde which, at that time, you told us about, and also the other films, besides VORMITTAKSPUK, that the Museum of Modern Art were holding - I think one was EVERYTHING REVOLVES. Well, we're trying our best to keep up the standard we managed to establish in our earlier ART IN CINEMA programs, and sometimes it appears impossible. It occurred to me that you may be able to let us rent some of these places for the October showings. Also, of course, there is our desire to run DREAMS, or a part of it. Incidentally, we're more confident of 35mm. size this coming winter. At any rate, we're beating our brains out trying to build up a fine program for October.

Your reprints should be ready sometime within this coming month. As I previously wrote to you, my brothers printing shop is not completely set up yet - but will be, I'm sure, within the next couple of weeks.

Sincerely yours,

Frank Stauffacher

Ri

August 6, 1947

Mr. Hans Richter
Maple Hills
Southbury, Conn.

Dear Mr. Richter:

I am following up Frank Stauffacher's letter to you of August 2 and the one of July 16th regarding use of your films on our forthcoming Art in Cinema Series. The Series will run five Friday nights commencing October 10th---Oct. 17th, Oct. 24th, Oct. 31st and Nov. 7th. At present we are in the difficulties of preparing the schedule and trying to meet an August 16th deadline for release of our publicity. For this reason may we press you for the quickest answer possible.

As you know, we are terribly anxious to show your film, DREAMS THAT MONEY CAN BUY. Will it or any part of it be available on 16mm for showing on any of the dates of our series, preferably one of the later ones (save the best for the last). If so, could you let us know what would be the running time and what rental fee you would ask? (Or, I note from Frank Stauffacher's letter that DREAMS will very probably be distributed commercially. Can you let us know whom to contact in order to get hold of it?)

I see also that Mr. Stauffacher mentions films entitled VORMITTAKSPUK and EVERYTHING REVOLVES which he is anxious for information on. Any other suggestions you can make for material for our program would be so very much appreciated. I enclose a stamped return envelope for your reply. We will be very grateful to hear from you as quickly as possible.

Most sincerely,

Martha B. Bullitt

ART OF THIS CENTURY FILMS, INC.

34 EAST 21st STREET
NEW YORK 10, N. Y.
ALgonquin 4-9197
PLaza 5-9249

Maple Hills
San Marino - Conn.
May 14. 47.

Dear Mr. Bullitt;

Thank you for
your letter. - I was supposed to have
The "Movie's Take a Holiday" - an Anthology
of the Avantgarde - ready for fall.
But I have not - because of the
work on "Dreams ...". It contains
3 films of mine (beside "Vorurhythmus")
but I hesitate to take it out of this
anthology, because we want to
rent it as a whole and when we have
shown most of the stuff already, nobody
would rent it. -

Believe me that I wish
to help you in your venture (and the museum
of modern art here, has reflected all the way through)

but I shall not be able to do anything
before I have not signed a contract.
~~for~~ not the distributor (or one distributor).
I have an offer for, "Dreams..." but the
man is now in Europe and comes back
only after Labor-day.

I remember 2 people who should be
shown: one is Drinell Grant.
280 Riverside Drive N. Y. C.

The other is Norman Mac Laren
Canadian Film Board. Ottawa - Canada.
They have both made "Newport - Film"

— There is also a film, "Easter Island"
a documentary by John Ford. Which is
very "realistic" and a good work of the
School of John Ford. Work to be shown in
your screenings (address John Ford 28 East 10th N. Y. C.)
and Luis Buñuel's "Land without bread" one
of the greatest documentary films ever made.
(Museum of modern art). Buñuel is in Mexico.

Sorry - not being able to help you more at the
moment. Meet please after Labor day. My best to
Mr. Stauffer.

Sincerely yours *Arthur*

Art in Cinema

Rt

AUGUST 12, 1947

NIGHT LETTER PREPAID.

TO:
HANS RICHTER
134 EAST 60TH ST.
KMX NEW YORK CITY

IS ANY PART OF DREAMS AVAILABLE ON 16MM IN FORM OF
TRAILER, ETC. FOR SHOWING FALL SERIES HERE AND WHO IS
DISTRIBUTING? APPRECIATE IMMEDIATE WIRE COLLECT.
MANY THANKS. *or*

STAUFFACHER
S.F.M.A.

Charge to: Art in Cinema
Sent: MBB

Identical wire sent 8/15/47
to Richter - Maple Hills,
Southbury
Conn.

8:15 Aug. 14, 1947

To Frank Staffacher:

Western Union called as follows:

Regarding your message of yesterday to Hans Richter
134 E. 60th St. New York it is undelivered as yet
as the addressee is not at home.

H. T.

Maple Hill
Southbury
Conn.

~~Martha
Call
Pritchard~~

~~Ext 2734~~

~~8/15/47
3:20~~

Aug. 16, 1947

Mr. Harry Thomas
Republic Pictures
1790 Broadway
New York, N.Y.

Dear Mr. Thomas,

A letter from Mr. Jean Carreau, National Film Society of Canada, informs me that you have available a print of:

THE ROBBER SYMPHONY

The Art in Cinema Society, one of the activities of this museum, has been eminently successful in fostering the exhibition of experimental films, in addition to the general educational work in film that this sort of activity implies.

I saw the above film some years ago at its premiere in Los Angeles. Since I hadn't heard of it thereafter, I assumed it had dropped out of circulation. It is with pleasure, then, that I learn it is available, -it would fit our program perfectly.

It would be most appreciated if you could let me know the conditions of rental, etc.

Most sincerely yours,

Frank Stauffacher
Art in Cinema

422237

Re

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

Aug. 16, 1947

Mr. Harry Thomas
Republic Pictures
1790 Broadway
New York, N.Y.

*Returned
wrong address!*

Dear Mr. Thomas,

A letter from Mr. Jean Carreau, National Film Society of Canada, informs me that you have available a print of:

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It would be most appreciated if you could let me know the conditions of rental, etc.

Most sincerely yours,

Frank Stauffacher
Frank Stauffacher
Art in Cinema

MADE IN U.S.A.
BAG CONTENT
SUCCESS BOND

Ph

July 25, 1947

Rodney Phillips
5 Bathurst Street
London W2
England

Dear Mr. Phillips;

Over the past two years the Art in Cinema Society has been showing motion pictures that we have selected for their artistic importance rather than for commercial value that they might have. As you have been mentioned to us several times as being interested in the cinema, I am writing to you in the hope that you can help us in locating material for our future showings.

In this letter you will find listings of our earlier showings that will give you an idea of the type of material that we are most interested in. As you can probably guess, we are particularly interested in surrealist, non-objective, and such documentary films as have an experimental approach.

If you yourself can help us, or if you can put us in touch with anyone who can help us on our future programs we will greatly appreciate it.

As we are a non-profit organization, we are able to pay very generous rentals on material that we use, and naturally we take care of shipping and insurance charges.

Sincerely yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art.

Ra

July 16 1947

Man Ray
1245 Vine Street
Hollywood, Calif.

Dear Mr. Ray,

Did you ever receive the comp copy of our catalogue containing your talk? Let me take this opportunity to thank you again for the use of it. In general, the catalogue has been finding a reasonably good audience.

Next Fall we're planning to have Series Four of our Art in Cinema. Some time ago you wrote me that your 16mm print of MYSTERES DU CHATEAU DU DE was in too fragmentary a form to rent. Is there any possibility of it being in better shape at this time? Or later? EMAK BAKIA and L'ETOILE DE MER were great hits here, and we'd do anything possible to run MYSTERES. Would most appreciate hearing from you re this.

Sincerely yours,

Frank Stauffacher

July 14, 1947

Arthur Rosenheimer, Jr.
The Museum of Modern Art Film Library
11 West 53rd Street
New York, 19

Dear Arthur,

Thank you very much for your letter about MARIA. I think it might be interesting to contact Wisbar at Monogram. As for the catalogue, it is catching on quite well.

I understand that you now have a new catalogue of available films, and also, that rental prices have risen. We'd like a new catalogue, of course. At any rate, our next Art in Cinema Series is scheduled for next October 10, to run for five Friday nights - the 10th, 17th, 24th, 31st and Nov 7. We'd like very much to run VARIETY. And in the course of a telephone conversation with Miss Akermark, some months ago, she mentioned that you had now a print of Marnau's NOSFERATU, AND THAT IT WOULD SOON BE MADE AVAILABLE. Is that still true?

Also the two Jean Vigo films. The old 16mm problem comes up again, and we'll meet it this time by making the tentative offer to pay for reduction prints (to be rented by us, of course) - if such an unorthodox procedure is possible. Otherwise we wish to show them under different conditions, not at the Museum - a sort of special program of the Art in Cinema Society - but this would be cumbersome, and we'd like to keep them in the series. I meant to write Mr. Weinberg regarding the source here in this country - since he seemed to be familiar with it - but then came your letter, and it appears that the Film Library has them.

The other films are, I think, nothing unusual.
X THE PASSION OF JOAN OF ARC. METROPOLIS. HANDS (Can this be detached from SUNRISE, and rented separately?). GREED. THE INVISIBLE MAN. Man Ray's LE RETOUR A LA RAISON (You did not recommend this one for our first series, but since it is only one reel, we thought we'd like to see it anyway). And RAIN (Ivens). This is the first listing of films for the October Series, and will no doubt be altered considerably between now and then. The plan, in general, is to have one feature each program, rounded out with experimental and abstract material of shorter length. At this time, the placement of the dates with the films is too uncertain, would depend to a large extent on the availability of VARIETY and NOSFERATU, so we can call the dates arbitrary and to your own convenience, for the present.

Page 2

Everyone was so pleased with ARSENAL that we'd like to run it again - but not unless we can't find enough completely new material. Better yet would be EARTH, but I don't suppose it is available any longer in this country. If I am wrong here, please let me know. Even if only available on 35mm (which I'm sure it would be) it would be worth it, I think.

In addition, there are the other shorter regional things being experimented on. Peterson has a new film he calls THE CAGE, much superior to POTTED PSALM. Some extremely interesting abstract work is being done by Harry Smith who is perfecting the old technique of painting directly on the film. There are a few other things.

Thanks again for all of your help.

Sincerely yours,

Frank Stauffacher

Ci

July 17, 1947

7 Ave
Cinemateque
c/o Langlois
~~For~~ de Messine
Paris 8, France.

Gentleman:

For the past two years we have been attempting to present at the museum a series of motion pictures in modern art forms. We send you with this letter the announcements of our first three series which will give you a fair idea of the type of picture that we are showing, and that we hope to show in the future.

Earlier this year Henri Cartier-Bresson gave us your address and told us that it was very probable that we would be able to get from you valuable material, not available elsewhere. As we have had great difficulty lately in assembling material for our future programs we are writing in the hope that you will be able to help us. As you can see from our listings, we are particularly anxious to secure Non-objective, Abstract, and Surrealistic films.

You will note from our listings that many of the most important films that we have shown were ones that were available from the Museum of Modern Art Film Library, but this source is now exhausted.

We are a non-profit organization, but will be very glad to pay a fair rental as well as all shipping and insurance costs if we can secure from you films for our programs. We will also be very glad to make arrangements for you to show the work of recent experimenters in the United States; The audio-visual music of John and James Whitney, The recent color abstractions of Fischinger, Sarah Catherine Arledge's surrealist dance films, and others.

We are particularly anxious at this time to locate copies of Walther Ruttmann's early abstract films, Kirsanov's BRUMES d'AUTOMME and any of George Melies films not available from The Museum Of Modern Art.

We would very much appreciate an airmail reply letting us know if you will be able to help us.

Sincerely yours,

Harry E. Smith
ART IN CINEMA SOCIETY
San Francisco Museum of Art.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

July 18, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Your letter of July 14 has been referred to me. We have tentatively reserved a 16mm print of VARIETY for your use on October 10 - the only available date in October. NOSFERATU will not be available for circulation for some time as we are not planning to make 16mm prints of this subject. About the Vigo films: we do not have them in our collection but I am sure you can make some arrangements with Herman Weinberg who has the rights to both ZERO DE CONDUITE and ATALANTE. As soon as you let us know how you wish to combine the programs we will be glad to make the reservations; and the sooner the better because the films are already heavily booked for the Fall. We will no doubt be able to send you HANDS sans SUNRISE.

I am sending you our most recent film listing (it can hardly be called a catalogue - it is a temporary job) under separate cover. I'll be very grateful if you will forward the enclosed cheque to the proper department and ask them to send me three copies of ART IN CINEMA. Thank you very much.

Sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

225
6.75

July 29, 1947

Margareta Akermark
Museum of Modern Art Film Library
11 West 53rd Street
New York City 19

Dear Miss Akermark:

Your letter to Frank of July 18, 1947, is before me. As usual, we haven't heard from our sources outside of your library and our time is growing short. We are trying to get the Vigo films and the latest Cocteau (BEAUTY AND THE BEAST) from Weinberg and Lopert Films, Inc., respectively, but no word as yet. Also, Richter has promised his DREAMS, but no word from him. In any case, we have to schedule with you now the films we will need for the five nights. We have enough experimental films that have been done in the past few years here in this country. We will send you and Arthur the summary of sources when we have received all of the replies to our letters.

At any rate, here is the schedule. There will probably be minor changes and additions, but will you book these for us--all on 16 m.m.?

Oct. 10	VARIETY
Oct. 17	HANDS
	NAVIGATOR (with others on Series IV--6 programs)
Oct. 24	METROPOLIS
Oct. 31	GREED
	LE RETOUR A LA RAISON
Nov. 7	RAIN
	ARSENAL

We are going to ask a special favor; do you have Viking Eggling's SYMPHONIE DIAGONAL, even in 35 m.m.? We have a number of experimental artists here in this area doing abstract films, and California. They are especially anxious to see his work. If you have it on 35 m.m., could you reduce it to 16 m.m. for us? We can get it done here for 4¢ a foot, and the Eggling is very short. And how about Rutman's OPUS 1, 2, 3, and 4. Have they been located as yet? Mr. Fischinger is very interested in locating them and so are we.

Thank you for your order for ART IN CINEMA--we appreciate it very

much. Do you know whether or not the Museum bookshop is carrying at retail? We should think it might be good sale with your film programs—you gather together a good audience, and at least some of them would be interested in the avantgarde film.

I'm glad that our error was straightened out re the two films we sent to Hollywood. We received two delayed billings from the University of California, from the Museum to the University, and they will be taken care of from here as were the others.

Thank you again for your help, and please say hello to Arthur for us. We have another friend helping us with the Society—Harry Smith, a young filmmaker—and he also may visit you from time to time.

Sincerely yours,

RICHARD B. FOSTER
ART IN CINEMA SOCIETY

AK

Aug 2 1947

Margareta Akermark
Museum of Modern Art Film Library
11 West 53rd Street
New York 19

Dear Miss Akermark,

Would there be any possibility of adding
KAMRADSCHAFT to our list? Any of the four Fridays in October
or the one in November - although Oct.31 and Nov.7 would be
best if it is available.

Most sincerely yours,

Frank Stauffacher

THE MUSEUM OF MODERN ART FILM LIBRARY

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

JOHN E. ABBOTT, DIRECTOR
IRIS BARRY, CURATOR

New rental fees

Fortunately we have been able to maintain the same rental prices during the war years. Now due to the high cost of raw materials, labor, laboratory processing etc., however, it is necessary to increase the rental fees. The new fees listed are effective on all contracts signed after July 1st, 1947.

Series Programs

16mm film - \$20 per program
35mm film - \$40 per program

Special Programs

16mm film - \$15 per program
35mm film - \$25 per program

Short Subjects

16mm film - \$3 per reel
35mm film - \$6 per reel

Films of Fact

16mm film - \$2 per reel
35mm film - \$4 per reel

The rental price for a number of documentary films will remain at \$1.50 per reel on 16mm, and \$3 per reel on 35mm. Further details in our new catalogue, which we will be glad to send on request.

Eastman
color photography

Ci

**CINÉMATHEQUE
FRANÇAISE**

ADMINISTRATION :

7, AVENUE DE MESSINE

PARIS VIII^e

ADR. TÉLEGR.

MATHEQUE-PARIS

PARIS, LE 28 Juillet 1947.

TÉL. : CARNOT 07-26

Mr. Harry E. SMITH,
ART IN CINEMA SOCIETY,
San Francisco Museum of Art,
War Memorial - Civic Center,
Hemlock 2040,
SAN FRANCISCO. California.

Monsieur,

Par suite des Accords Internationaux de la Fédération Internationale des Archives du Film, il m'est impossible de vous envoyer directement des documents.

Je vous serais donc reconnaissant d'adresser votre demande au Museum of Modern Art avec qui vous êtes déjà en rapport et qui, j'en suis persuadé, sera tout disposé à faire venir d'Europe les films que vous désirez et dont certains comme BRUMES D'AUTOMNE sont en nos mains.

Veuillez agréer, Monsieur, l'assurance de mes sentiments distingués.

Le Secrétaire Général

H Langlois

Henri LANGLOIS.

COPY

To Harry Smith
Art in Cinema Society
S. F. M. A.

Monsieur:

Par suite des Accords Internationaux de la
Federation Internationale des Archives du Film, il
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vous desirez et dont certains comme BRUMMES D'AUTOMNE
sont en nos mains.

Veuillez agreer, Monsieur, l'assurance de
mes sentiments distingues.

(Signed) Le Secretaire General

H. Langlois

AK
mmd
August 4, 1947

Miss Margareta Akermark
Circulation Director
MUSEUM OF MODERN ART FILM LIBRARY
11 West 53rd Street
New York, N. Y.

Dear Miss Akermark:

We have contacted CINEMATHEQUE FRANCAISE, 7 Ave. de Messine, Paris, France regarding the film BRUMES D'AUTOMNE which we are very anxious to show on our Fall series here. They reply that according to provisions of agreement of the International Federation of Film Archives they cannot send to us directly this, or any other films we might want. They refer us to you to negotiate in this regard.

Our time is drawing very short, (we must have our schedule made up by the end of this month, most of it by the 15th when we send out the bulk of publicity and subscription for the coming series). May we presume once more upon your kindness in attempting to get this film for us in 16mm as well as a listing of any other films (both in 35mm and 16 mm) which would fit in with Art in Cinema and be made available to us by Cinematheque through the Museum of Modern Art?

In regard to the haste we must now make in programming the series, may I refer you to our letters to you, Mr. Foster's of July 29th and Frank Stauffacher's of August 2 for confirmations on both dates and titles? We hate to press you, but I know you'll understand the difficulties we run into as time runs out and the program dates are still hanging fire all over this country and England and France.

Miss Akermark

-2-

August 4, 1947

I enclose to you a copy of M.
Langlois' letter regarding Brumes d'Automne.

With many thanks in advance for
your good help and speed! We do appreciate so much
all you do for us.

Sincerely,

Martha B. Bullitt
San Francisco Museum
Secretary, Art in Cinema

encl:

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

FILM LIBRARY

IRIS BARRY, DIRECTOR

August 6, 1947

Mr. Richard Foster
Art In Cinema Society
San Francisco Museum of Art
San Francisco, California

Dear Mr. Foster:

Thank you for your letter of July 29. We are pleased to tell you that the films you listed will be available with only one small change. Due to previous bookings we have to switch GREED and METROPOLIS. Here is the schedule:

October 10	VARIETY
October 17	HANDS
	SERIES IV-6
October 24	GREED & LE RETOUR A LA RAISON
October 31	METROPOLIS
November 7	RAIN
	ARSENAL

Dream of a Rabbit friend (poster)
High & Dry (Long)
The Navigator (Buster Keaton)

We have not been able to locate Rutman's OPUS, 1, 2, 3, 4. Mr. Stauffacher in his letter of August 2, asks about KAMRADSCHAFT. We do not have it in our collection but there is a 16mm print around although we are told it is an old one and the condition may not be A 1. You can obtain it from Brandon Films, Inc., 1600 Broadway, NYC. As for SYMPHONIE DIAGONAL we have a master print only and to have a 16mm print made would cost \$40 for the dupe and about \$5 for the 16mm print - the length of the film is 487'. But why not save this film for your next series? we are planning to make up prints of it in the not too distant future.

Our publication department will carry "Art in Cinema" and, I believe, has already ordered copies.

As soon as you let me know whether the above schedule is satisfactory we will send you the license.

Miss Iris Barry is writing directly to Miss Bullitt regarding the Cinematheque film.

Sincerely yours,

Margareta Akermarck

Margareta Akermarck
Circulation Director

THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

August 6 1947

Dear Miss Bullitt:

This is in answer to your letter to Miss Akermans about "Brumes d'Automne". We are very willing to try to obtain this little film for you from the Cinematheque Francaise but, frankly, I think it would be unwise to count on having it in time for your autumn series.

Even if the Cinematheque has a negative, by the time they have had a lavender print made from it for us and sent it over here it will already be well into September, if not later. We in turn shall then have to make a duplicate negative of it before we can furnish 16mm prints and that also will take time: it is slow work getting silent films through the laboratories. The cost of so preparing a twelve minute film is not relatively very great, though we should have to pay duty, transportation, printing etc.

I do feel however that, while we will try to obtain the film, you could not safely count on having it until some time early next year, even if all goes well.

I wish I could suggest an alternative, but you seem already to have shown everything we have and the new films we are expecting from Europe may not arrive for some time and then will have to go through the long process I have already described. Off-hand I can only think of a short picture which we all like very much indeed - "L'Amitie Noire" with commentary in French by Jean Cocteau. It is a brilliant little study of life in French colonial Africa with some excellent dancing. It can be obtained on 16 mm from Actualites Francaises, 1600 Broadway. The only other suggestion I can make is to use "The Window Cleaner" though it is little over half a reel long. Against a background of blues, it gives a striking impression of New York and its skyscrapers as seen by the man who keeps its windows sparkling. This can be obtained on 16mm from us. Both these shorts should suit the taste of an audience addicted to experimental pictures. Or, finally, there is the new color cartoon by Philip Stapp, "Boundary Lines" which International Film Foundation has: it pleased the European audiences I recently showed it to very much indeed and it is aesthetically pleasing as well as being a useful and lively examination of prejudices and intolerances.

Sincerely yours,

Inis Barry

Aug.11,1947

Margareta Akermark
The Museum of Modern Art Film Library
11 West 53rd Street
New York, N.Y.

Dear Miss Akermark,

We are pleased to learn that all films requested have been booked for us, and this is to confirm the listing - with GREED and METROPOLIS switched, as you wanted:

OCT. 10 VARIETY
OCT. 17 HANDS
 SERIES IV-6
OCT. 24 GREED & LE RETOUR A LA RAISON
OCT. 31 METROPOLIS
NOV. 7 RAIN
 ARSENAL

In Miss Iris Barry's letter to Miss Bullitt, she mentions a film: THE WINDOW CLEANER, available from you, and on 16mm. So if this is available for any of the above dates we'd like to have it added to the list. The best date for it would be Oct 31, but actually any one will do since it is so short.

Regarding SYMPHONIE DIAGONALE - we'd be perfectly willing to spend \$45.00 for the use of a 16mm. print - if there would still be time to have the dupe and print made for one of the above dates; this, because the program as it stands now is rather weak in our "Art in Cinema" theme, and the Eggeling is a classic. But if not, we have hopes of showing it in the future.

Thank you for your information re KAMERGENHAFT. Paul Ballard screened it recently at his Coronet Theatre - no doubt the Brandon Films, Inc. print.

Sincerely yours,

Frank Stauffacher

THE MUSEUM OF MODERN ART FILM LIBRARY

(make checks payable to The Museum of Modern Art, 11 West 53 St., New York 19, N. Y.)

No. 48

A schedule of prints to be supplied by the Museum of Modern Art Film Library

to SAN FRANCISCO MUSEUM OF ART

for exhibition by it only at SAN FRANCISCO, CALIFORNIA

and only on the dates hereinafter specified, pursuant to the terms and conditions on the back hereof:

Series and Program	TITLE OF PRINTS	No. of Reels	Width	Silent or Sound	Date	Rental Fee
	VARIETY	6	16mm	silent	Oct. 10, 1947	\$20.00
IV-6	DREAM OF A RAREBIT FIEND	1	"	"	Oct. 17,	\$20.00
	HIGH AND DIZZY	2	"	"		
	THE NAVIGATOR	6	"	"		
	HANDS	2	"	sound	"	6.00
IV-5	LOREED	11	"	silent	Oct. 24,	\$20.00
	LE RETOUR A LA RAISON	1	"	"	"	3.00
	METROPOLIS	9	"	"	Oct. 31,	\$20.00
VII-6	RAIN	2	"	"	Nov. 7,	\$6.00
	ARSENAL	7	"	"	"	\$20.00

115.00
40.00

175.00

IMPORTANT—Fill in shipping instructions.

TOTAL \$115.00

SHIP FILM TO: S. F. Museum of Art, Civic Center, S. F. Cal.
Please ship express prepaid and bill. We shall return express prepaid.

SHIP MUSIC TO: none

SHIP PROGRAM NOTES TO: same as above. Please send 550 copies of program notes on any films on which they are available.

NUMBER OF PROGRAM NOTES REQUIRED

550

LICENSE, dated this 15th day of August, 1947, between the MUSEUM OF MODERN ART and/or the MUSEUM OF MODERN ART FILM LIBRARY CORPORATION, a New York Corporation (hereinafter sometimes referred to as Sub-Licensor), party of the first part, and

SAN FRANCISCO MUSEUM OF ART

(hereinafter sometimes referred to as Sub-Licensee), party of the second part:

WHEREAS the Sub-Licensor has assembled and is now assembling, pursuant to non-exclusive, revocable licenses to it under copyright and/or otherwise a library of prints and/or films of motion pictures of outstanding artistic and historical interest, dating from the early days of the motion picture art and is willing to make available to the Sub-Licensee, for educational purposes only and on the terms and conditions hereinafter set forth and/or referred to prints of either some or all of such motion pictures: and

WHEREAS the Sub-Licensee is desirous of obtaining the non-exclusive, revocable right to exhibit, for educational purposes and subject to said terms and conditions, prints of such of said motion pictures as are designated on the reverse side.

NOW, THEREFORE, it is hereby understood and agreed as follows:

FIRST: The Sub-Licensor hereby grants to the Sub-Licensee, and the Sub-Licensee hereby accepts, several and non-exclusive revocable licenses to exhibit at the place and on the dates specified on the reverse side, prints of said motion pictures designated on this license. All prints of all the motion pictures to be exhibited hereunder by the Sub-Licensee on any one date, are hereinafter and/or on this license sometimes collectively referred to as a program or programs.

SECOND: The Sub-Licensee hereby agrees to pay to the Sub-Licensor, and the Sub-Licensor hereby agrees to accept, as a license fee for all of the programs hereunder sub-licensed and furnished to the Sub-Licensee, the sum, as specified on the reverse side,

of one hundred and fifteen dollars (\$ 115.00), lawful money of the United States of America, Fifty Per Cent (50%) of which shall be paid to the Sub-Licensor at its offices in New York City, New York before the shipment by it of the first program to be shipped hereunder and the remaining Fifty Per Cent (50%) of which shall be paid before the shipment by it of the 3rd program hereunder, it being understood and agreed that all shipments to the Sub-Licensee hereunder shall be sent "Collect".

THIRD: The Sub-Licensee hereby agrees to return to the Sub-Licensor (through the same media of shipment employed by the Sub-Licensor in shipping them and in the same order and condition as delivered to the Sub-Licensee, reasonable wear due to proper use excepted, shipping charges prepaid) all programs and the containers in which they were shipped within fifteen hours after the last exhibition of the respective programs hereunder by the Sub-Licensee. The Sub-Licensee hereby further covenants and agrees forthwith to pay the Sub-Licensor for all loss of, and/or damage if any, done to, each of said prints, after the receipt thereof by the Sub-Licensee, the sum per linear foot necessary to actually replace any such lost or damaged footage of prints, with a minimum damage charge of five dollars (\$5.00).

FOURTH: The Sub-Licensee hereby expressly covenants and agrees, as a special inducement to the Sub-Licensor to execute and deliver this License and to deliver the programs to be hereunder provided, that the exhibitions of said programs by and/or through the Sub-Licensee will be for educational purposes only and not in any event for commercial purposes and/or profit; and that admission fees, as such (as distinguished from fees charged for bona-fide memberships and/or enrollments in college, museum and/or similar educational courses, whose members thereby become qualified to attend such exhibitions) shall never be charged or permitted to be paid at the door or otherwise, in advance or afterwards, for the right to attend either (a) single exhibitions or (b) a series of such exhibitions. In the event that the Sub-Licensee shall breach the foregoing covenant and agreement the Sub-Licensor shall have the right, at any time thereafter, to terminate this License and all rights hereunder forthwith shall revert to the Sub-Licensor upon written notice to the Sub-Licensee of such termination. One or more failures on the part of the Sub-Licensor to exercise said right of termination shall not be deemed to be a continuing waiver of said right of termination by the Sub-Licensor. It is further hereby expressly covenanted and agreed and declared to be of the essence of this License that this License shall always be subject and subordinate to all of the terms, conditions and/or other provisions of the respective agreements between the Sub-Licensor and its respective Licensors from which said programs may be acquired by the Sub-Licensor, copies of which agreements are and will be kept on file in the office of the Secretary of the Sub-Licensor at 11 West 53rd Street, New York City, New York, or any subsequent business address of said Secretary, and shall be available there for personal inspection at all reasonable times by a duly authorized representative of the Sub-Licensee, upon request in writing.

FIFTH: The Sub-Licensee further covenants and agrees that the aggregate of all income directly or indirectly accruing to the Sub-Licensee (whether through class enrollment or membership fees, subscriptions paid to the Sub-Licensee and/or otherwise) from and/or in connection with said exhibitions, in excess of the cost and expenses (including said license fee hereinbefore specified to be paid to the Sub-Licensor) incurred by the Sub-Licensee in connection with said exhibitions shall be divided into two (2) equal parts, one of which shall be paid over by the Sub-Licensee to the Sub-Licensor, within thirty (30) days after the last exhibition of the last program to be exhibited by the Sub-Licensee hereunder, which part shall belong to the Sub-Licensor, its successors and assigns, absolutely and forever, for use as the Sub-Licensor may see fit in or in connection with developing, preserving, furthering and/or extending the activities of the Sub-Licensor and/or its said film library. The Sub-Licensee hereby further covenants and agrees that said other part of said excess income shall be retained by the Sub-Licensee and used by it only for the purposes of acquiring motion picture equipment and/or furthering library, museum, research and/or student theatre work, and/or for such other purposes as may be consented to in writing, in advance, by the Sub-Licensor.

SIXTH: It is specifically covenanted and agreed and made of the essence hereof that this License shall be terminable at any time, with or without cause, by the Sub-Licensor and that the Sub-Licensee, at all times, with or without cause, shall have the right to withdraw any one and/or more of the prints herein provided for—largely, but not solely, because similar conditions are imposed upon the Sub-Licensee by the provisions of some or all of its respective agreements with its said Licensors, due in part to the following facts: The highly specialized nature of the motion picture industry is such that there arises the occasional necessity of exercising emergency protection over copyright material and/or other property interests involved. Therefore, although said industry is friendly toward and interested in, and is anxious and willing and has undertaken to cooperate with, activities of the type contemplated by this License, such activities, nevertheless, could not be carried on by the Sub-Licensor or generously fostered by said industry unless said rights of termination were so reserved. Because said Licensors of the Sub-Licensor have assured the Sub-Licensor of their intention and willingness to cooperate as fully as they consistently can with the intention of the Sub-Licensor to supply substitute prints, as hereinafter expressed in the remainder of this paragraph, the Sub-Licensor hereby expresses its intention (in the event that said right of termination, and/or of withdrawal of one or more of the prints hereunder shall be exercised by the Sub-Licensor due to any exigencies and/or emergencies which may so dictate to the Sub-Licensor) of (a) endeavoring so far as it consistently can to supply the Sub-Licensee with substitute prints of other available motion pictures to replace prints which may be withdrawn hereunder; or (b) of repaying to the Sub-Licensee a pro-rata share of the entire license fee to be paid to the Sub-Licensor hereunder.

SEVENTH: Notwithstanding anything in this License contained, it is hereby specifically covenanted and agreed and made of the essence hereof that a condition precedent to the right of exhibition of the prints hereunder shall be that, in each instance, the place of such exhibition and/or the proprietor thereof and/or the Sub-Licensee shall have in advance thereof a valid and subsisting written license and/or consent from whatever persons, firms and/or corporations licenses and/or consents may be required concerning the use of sound and/or sound equipment in and/or in connection with such exhibition, and from the authors, copy-right proprietors, performing rights societies and/or others having jurisdiction over the performances of any musical compositions which may be performed therein and/or in connection therewith.

EIGHTH: The Sub-Licensee hereby covenants and agrees to keep a careful and detailed attendance record of each exhibition hereunder and to mail a copy thereof to the Sub-Licensor forthwith following each such exhibition.

NINTH: The Sub-Licensee hereby covenants and agrees with the Sub-Licensor that it will forthwith notify the Sub-Licensor of any claims asserted against the Sub-Licensee because of any alleged infringement and/or violation by the programs of any common-law rights, copyright, literary, dramatic, musical, patent, trade-mark and/or any other rights.

TENTH: This License constitutes the entire agreement between the parties hereto and shall not be modified except in writing and shall not be deemed or construed to be a partnership agreement or to constitute a joint venture between the parties hereto.

ELEVENTH: This License, however, shall be deemed to have been entered into in, and shall be construed in accordance with the laws of, the State of New York, United States of America.

IN WITNESS WHEREOF, the parties hereto have duly executed this License as of the day and year above written.

THE MUSEUM OF MODERN ART

and/or

MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

By John B. Akhats
Vice-President.

SAN FRANCISCO MUSEUM OF ART

By Frank Stouffer

THE MUSEUM OF MODERN ART FILM LIBRARY
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

JOHN E. ABBOTT, DIRECTOR
IRIS BARRY, CURATOR

August 15, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

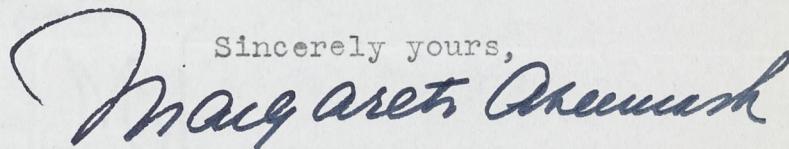
Thank you for your letter of August 11.

We have now reserved the films. Unfortunately a 16mm print of WINDOW CLEANER will not be available on any of your dates. We are, however, making a dupe of SYMPHONIE DIAGONALE and we hope that a 16mm print will be ready in time for one of your showings. We will notify you as soon as a print is ready.

Herewith the license covering your showings; please sign and return one copy at your earliest convenience.

We hope that this series will prove as successful as your previous one.

Sincerely yours,



Margareta Akermark
Circulation Director

THE MUSEUM OF MODERN ART

NEW YORK 19

mma

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
PORTER A. McCRAE, DIRECTOR

September 5, 1947

Mr. Frank Stauffacher
Art In Cinema
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

The Department of Circulating Exhibitions is preparing an exhibition entitled ART AND THE EXPERIMENTAL FILM for circulation next season. We are working on this show in collaboration with the Film Library who will assemble the material and write the script.

The exhibition will discuss the background and current developments of both abstract and experimental films in this country and abroad. I am sending you herewith the description of this exhibition which appeared in our catalog of traveling exhibitions for 1947-48.

The Film Library has suggested that we bring this exhibition to your particular attention as they felt you might be interested in showing it to your film audience, both students and laymen.

If you would like any further information please do not hesitate to write and we would be very glad to answer any questions you may have. I do hope you will want to book this exhibition, and I will look forward to hearing from you.

Sincerely,

Emay Buck

(Mrs.) Emay Buck
Assistant Director

enclosure
EB:ms

ART AND THE EXPERIMENTAL FILM
(Excerpt from Circulating Exhibitions Catalog 1947-48)

More often discussed than actually seen are the works of the experimental film-makers. Interest in experimental film forms continues to increase and, in response to this interest, the Museum has arranged this exhibition as an historical account of their development. References are made to the predominant art movements in Europe and America which have influenced or inspired the experimental film-makers. The films are analyzed under two categories:

Abstract, which begins with the pre-film sketches of Léopold Survage and extends to the poster films of Len Lye, the experiments of the Whitney brothers, and the color symphonies of Mary Ellen Bute and Oskar Fischinger; and Fantastic, Surrealist and related films, which are traced from the work of the early French pioneers through the films of Chirstopher Young, Maya Deren, and Hans Richter.

The exhibition contains twenty panels of "stills" from the films and original material with explanatory text. The Film Library is preparing two series of film programs to accompany this show.

Space: 80 running feet

Rental fee, 3 weeks: \$95.*
*with film, \$105.

THE MUSEUM OF MODERN ART FILM LIBRARY

NEW YORK

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

JOHN E. ABBOTT, DIRECTOR
IRIS BARRY, CURATOR

August 29, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for returning the signed
copy of License #28.

In regard to your shipping instructions, we regret to report that we will not be able to send the films express prepaid since it is the policy of the Film Library to send all films via Express collect.

We will appreciate it if you will kindly forward the 16mm print of HANDS which is scheduled for your use on October 17, directly to the Stockton High School for their showing on October 30. Labels will be enclosed in the container but in case they go astray, the address is: Mr. David L. Green, Adult Education Division, Stockton High School, Stockton, California.

Sincerely yours,

Patricia Walker

Patricia Walker
Secretary to
Circulation Director

Mme

Patricia Walker
Secretary to Circulation Director
The Museum of Modern Art Film Library
11 West 53rd Street
New York

Dear Miss Walker,

We will ship HANDS directly to the Stockton
High School for their showing on Oct. 30, as you directed.

Miss Akermark mentioned in ~~her letter of~~ August
15, that a 16mm print of Viking Eggeling's SYMPHONIE DIAGONALE
was being made, and that we'd be notified as soon as it was
ready - if it would be ready. I've placed it on the announcement
for Nov. 7, the last program -hoping it would be. Would most
appreciate your letting me know as soon as possible.

Frank
Yours very truly,

Frank Stauffacher

CLASS OF SERVICE

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WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

(47) ^{able}

ight Letter

Ship Radiogram

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FA21 PD=WUX NEWYORK NY 4 1110A
FRANK STAUFFACHER CIVIC CENTER=S
SAN FRANCISCO MUSEUM OF ART=S

1947 OCT 4 AM 8 48

VARIETY SHIPPED INSURED PARCELOST 9-30 #2999921=
E F KERNS MUSEUM OF MODERN ART.

.9-30 #2999921.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Handwritten signature/initials

NIGHT LETTER PREPAID

TO: MUSEUM OF MODERN ART
11 WEST 53RD ST.
NEW YORK CITY

WORRIED REGARDING ~~FILMS BOOKED FOR US~~ BOOKING VARIETY OCT. 10th DUE TO RAILROAD STRIKE.
PLEASE SEND AIR EXPRESS COLLECT OR IF ALREADY SHIPPED WIRE COLLECT
HOW AND WHEN.

STAUFFACHER
S.F.M.A.

SENT BY: M.B.B.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

FILM LIBRARY

IRIS BARRY, DIRECTOR

October 10, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

In reply to your letter of recent date, regarding SYMPHONIE DIAGONALE, we regret to report that the 16mm print has not been made up yet and it is doubtful that it will be ready in time for your showing on November 7. We shall notify you just as soon as we hear from the laboratory, so that you can plan for a showing later on.

Since American Gallery Films, in Hollywood has scheduled LE RETOUR A LA RAISON for October 27, we shall appreciate it if you will kindly forward the film to them via Air Mail, after your showing on October 24. We are enclosing labels but in case they should be misplaced, the address is:

Miss Faith Elliott
People's Educational Center
1717 N. Vine Street
Hollywood, California

Thanking you in advance,

Sincerely, yours,

Patricia Walker

Patricia Walker
Secretary to
Circulation Director

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(53).

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

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Ship Radiogram

The filing ~~time~~ ^{date} line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

FA 151 11 COLLECT=WUX NEWYORK NY 6 328P

FRANK STAUFFACHER, SAN FRANCISCO MUSEUM OF ART=

CTVIC CENTER=

1947 NOV 6 PM 12 56

AGREED URGENTLY NEEDED. PLEASE WIRE NUMBER AND DATE OF SHIPMENT=

MARGARETA AKERMARK MUSEUM OF ART.

AN ANSWER
IS EXPECTED

BY THE SENDER OF THIS
MESSAGE. PLEASE GIVE
IT TO THE MESSENGER
OR TELEPHONE IT TO

WESTERN UNION

2477-D.

TEX

STRAIGHT WIRE PREPAID

NOVEMBER 6, 1947

Margareta Akenmark

November 6, 1947

MUSEUM OF MODERN ART FILM LIBRARY
11 West 53rd Street
New York, N. Y.

BREED SENT AIR EXPRESS INSURED TODAY. MANY APOLOGIES FOR
DELAY. LETTER FOLLOWS.

STAUFFACHER, S.F. MUSEUM OF ART

Sent By; MBB

Charge to: ART IN CINEMA

CLASS OF SERVICE.

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

(48)

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FA 136 9 COLLECT=WUX NEWYORK NY 12 311P

1947 NOV 12 PM 12 57

FRANK STAUFFACHER SAN FRANCISCO MUSEUM OF ART=

GREED NOT YET RETURNED. PLEASE WIRE RECEIPT NUMBER=

MARGARETA AKERMARK MUSEUM OF MODERN ART.

U. A. L.
Flight 600

NIGHT LETTER PREPAID

NOVEMBER 12, 1947

file

MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, N. Y.

"GREED" SHIPPED NOVEMBER 6TH VIA AIR EXPRESS, RECEIPT NO. 64-60-55
INSURED FOR \$100.00 ON UNITED AIR LINES FLIGHT 600. HAVE STATED
TRACER FROM HERE. PLEASE REPORT YOUR FINDINGS BY LETTER. CANNOT
UNDERSTAND WHAT HAPPENED. TERRIBLY SORRY YOUR INCONVENIENCE.

MARTHA BULLITT, S.F.M.A.

Charge to: Art in Cinema
Sent By: Mbb

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol or pre-address.

(26)

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

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NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

FA24 4 COLLECT=WUX NEWYORK NY 13 1054A

047 NOV 13 AM 8 50

MARTHA BULLITT=

SAN FRANCISCO MUSEUM OF ART=

GREED JUST ARRIVED=

MARGARETA AKERMARK MUSEUM OF MODERN ART.

mma

November 14, 1947

Miss Margareta Akermark
Museum of Modern Art Film Library
11 West 53rd Street
New York, 19, N. Y.

Dear Miss Akermark:

I'm glad GREED has reached you. I can't understand what delayed it so long, for Mr. Stauffacher and I took it down personally to the express company and sent it out by air on November 6th. I'm afraid that that, on top of our original delay in getting it off to you must have put you to some inconvenience for which we are so sorry---it was just badly muffed on our part because we had to do some rescheduling about that time and finally had to use GREED for a special free showing as we could not fit it into the regular program.

We were rather surprised to receive your last wire concerning the arrival of GREED, collect, though. We had done all the tracing possible from this end, and I requested in my wire to you a reply by mail in order to spare unnecessary expense to the Art in Cinema budget. We have no choice but to accept your wires when they come collect, but we'd be grateful if you would avoid it wherever it is not strictly necessary, as here. Also, I'd appreciate it if you can let me know as soon as possible what the reasons were for the week's delay in delivery of the film to you so that we can dispute the charges if the fault lay with the Railway Express Company.

not A further apology is in order for our slip-up in getting LE RETOUR A LA RAISON down to the People's Educational Center as you requested. The correspondence was filed, the date passed, and all we can say is that it was an oversight for which we are entirely responsible and very sorry.

In closing (in despite of troubles), our warm thanks to you all for your fine cooperation in making this third series again successful for us.

Very sincerely yours,

Martha B. Bullitt
Martha B. Bullitt

352 East 55th. Street
New York, N. Y.

McPh

Feb, 13th. 1947

Dear Mr. Stauffacher,

Many thanks for your letter of February 6th. Your film programs are indeed most interesting, and it is always to me, long interested in the possibilities of the cinema, a pleasure to know that our efforts have not been in vain.

As to my films, the only copies I know of - as well as the negatives - have been in Switzerland all through the war. I am going to Europe on February 26th. and will be in Switzerland in the middle of March, and could look into the situation. It might, of course, be too late for your purposes. My address there will be

VILLA KENWIN,

Burier s/La Tour, Vevey, Vaud, Switzerland.

All my films were made on 35mm film, but I see you are equipped for that.

With best wishes for your plans, and do let me know if I can help you in Europe - I shall be in France, Switzerland Italy and England throughout the Summer.

Yours very sincerely,

Kenneth Macpherson

Kenneth Macpherson

ne
August 7, 1947

Ted Nemeth
Ted Nemeth Studios
729 Seventh Avenue
New York

Dear Mr. Nemeth;

We are going to be showing another Art in Cinema series at the museum in October and would very much like to be able to include something by Miss Butte or yourself on one of the programs. If you have anything that we have not allready shown, we would like immediate word from you as to title, legnth, etc. Our programs have to be made up by the 20th of this month.

Harry E. Smith
Sincerly yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art
Harry E. Smith

11 July 1947

Ted Nemeth
Ted Nemeth Studios
729 Seventh Avenue
New York

Dear Mr. Nemeth,

I am terribly sorry about the errors in our catalogue regarding Miss Bute and yourself. All the material therein contained had been typeset before our last series - which is to say, before last April when we rented your films from you. The catalogue was intended to be a sort of monograph on the first series which had taken place last year, last September. Production difficulties, etc., prolonged its publication considerably beyond schedule. At the time, we had not, as yet, contacted you directly for your films - other than RHYTHM IN LIGHT which we had rented from Brandon.

The information about Miss Bute and yourself is part of the material contained in Hans Richter's article. We were immensely pleased at his offering it to us, and we printed it in toto since it was far more authoritative than anything we could have written here at the time, and so we accepted it as such - with a few minor corrections that we detected here and there. Oddly enough, Mr. Richter had listed SPOOKS SPORT correctly. It was changed to the erroneous spelling, SPOOLS SPORT because it had been spelled that way on your own list. When the film came I immediately saw the error, but it was too late.

The still ~~was~~ entitled SYNCHRONIZATION was loaned to us by Lew Jacobs at the last minute when we were ferreting around for suitable illustrative material to round out the book. I did not know that Miss Bute had designed the film. Either Jacobs did not mention it, or if he did, it slipped my mind - or I certainly would have included it, and I again offer my apologies, sincerely.

From your letter it was extremely interesting to learn that Melville Webber had a hand in RHYTHM IN LIGHT - it was the first time I had heard of it. I have several times tried to find out more about Webber, since his name has only been known to me in connection with FALL OF THE HOUSE OF USHER, and LOT IN SODOM - both of which we have shown here.

However, thank you very much for your kind sentiments re the catalogue in spite of the errors. Of course by this time we have learned considerably more about the field, and can recognize shortcomings and errors, it seems, on every page. But it seems to be having good reception,

that
and we hope/sometime in the future we can bring out a corrected and enlarged edition. There appears to be considerable, but scattered, interest in non-commercial films.

I wish to take this opportunity to ask you if you could suggest other sources for this type of thing - or if you have other films not listed on the two pages you previously sent to me. We are planning for a third series to take place this coming October. But we are pressed more and more for material. The two Art in Cinema series shown here, and the one series we put on at The University of California have ~~saturated~~ saturated a number of local experimenters. We have acquired - to some degree - the status of an outlet for serious film experiments since we have been fortunate in always being blessed with sell-out showings. But we're running out of good material. Any suggestions from you would be greatly appreciated.

The five copies of "Art in Cinema" will be sent to you under separate cover, as requested. Thank you very much for the order, and for your corrections, and please accept my apologies.

Sincerely yours,

Frank Stauffacher

Ted NEMETH Studios



729 Seventh Avenue New York Longacre 3-1795-6

July 8, 1947

*answered
July 12 -
J.N.*

Mr. Frank Staufacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Staufacher:

Miss Bute and I were greatly interested in your recent publication ART IN CINEMA which reached us through a friend in San Francisco. We have been pleased at your interest in our work and grateful to you for booking our films. Now we have to thank you for being included in your remarkably fine book.

As we read through the text, we found certain small errors in the material dealing with our work and knowing you would wish the information to be accurate, we are taking the liberty of sending on a few minor corrections.

On page 19

Mary Ellen Bute, painter, was not born in 1909 and wishes you would extend the courtesy you have extended other feminine entrants of not mentioning the date.

I am not a painter but a producer, director, and I was born February 22, 1910 in Cambridge, Mass.

It is Synchrony #2 not Synchrony.

The title of the last production listed is misprinted it should read "SPOOKS SPORT".

On page 28

Miss Bute designed the film from which the bottom plate is taken. She used the Shillinger system which is a mathematical system for synchronizing visual and aural art forms. The art work was done by Miss Bute and Alias Katz. The camera work and animation were done by Lewis Jacobs. This was previously published.

page 55

Rhythm in Light produced by Mary Ellen Bute, Melville Webber, Theodore J. Nemeth (from Ted Nemeth Studios, 729 Seventh Avenue).

page 99

As we distribute all the films mentioned under our names on page 19, it would help if we were listed as Ted Nemeth Studios, 729 Seventh Avenue, New York, N.Y.

page 100

The correction cited on page 28.



Mr. Frank Staufacher

-2-

July 8, 1947

page 104

Eliminate "Spools Sport "
"Synchrony #2" not Synchrony

We would appreciate it if you would have five copies of "ART IN
CINEMA" sent to our studio C.O.D. as we would like to send copies
of it around.

Very truly yours,

Ted Nemeth
Ted Nemeth

TN/HB

1842 Rox Villa St.
Pasadena, 10, Calif.
Oct. 9, 1946

Mr. Richard B. Foster
c/o San Francisco Museum
of Art
Artia Anta
San Francisco, Calif.

Dear Mr. Foster:

Mr. Baxter has forwarded your letter and the announcements of the Art in Cinema series to be shown this fall. Thank you very much. I am sorry to miss this series as I have not had the opportunity to see several of the films included. However, we expect to locate permanently in Berkeley in January so I am looking forward to seeing the Spring series.

In regard to my dance film — we produced three minutes (screen time) in 1941 but the many difficulties due to the war and lack

of sufficient funds to overcome them made it necessary to suspend production. We were able to start work again this September and expect to finish it by the middle of November.

It is to be shown here in Hollywood the 27 of November, and at three other dates yet to be arranged in this area. It will be available for your Spring Series. This would give you an opportunity to see the film at your convenience after we move to Berkeley and to decide whether it would be suitable for that series.

The film - Phantasmagoria - is a related series of experiments presenting some of the manifold possibilities of the motion picture as a medium for the dance. It is on 16 mm. Kodachrome film and the screen time will probably be around 8 minutes.

Sincerely,

Sue Kathryn Wledge

C O P Y

ETV

Emlen Etting
1922 Panama Street
Philadelphia, Pa.
March 26, 1947

Dear Mr. Stauffacher:

I am sending off my two films to you this morning via Air Express since the first program you mention occurs in little over a week and Rail Express you say requires fourteen days. The rental fee is \$10.00 per film, which I hope meets with your approval.

Both films (like the others I have made) are film poems wherein the picture, their sequence and development are used as in a poem as opposed to the customary story form. In literature we have the novel, short story, biography, assay, treatise and poem. In the movies we have almost exclusively the novel and documentary. There will be, I feel, a definite place in the future for the movie poem when people ask more of a film than that it should tell a story. In the film poem, music, the dance, the theatre and the artist will all work together. The artist has always been obsessed with adding the dimension of time to his pictures, and the movies, possibly in connection with television afford this opportunity.

Furthering these ideas I enclose an article of mine which appeared in the Atlantic Monthly. I should greatly appreciate your letting me have it back when you return the films.

ORAMUNDE is a film poem elaborated on the idea of Melissande. (Musical accompaniment; Scriabin "Poem of Fire" up to where the figure enters the cave. After the figure collapses to the end: "Saturn" from "The Planets" by Gustav Holst.)

FILM	RUNNING TIME	MM	SOURCE	RENTAL
ANIMATED CARTOONS	17 "		A. F. Films, Inc.	\$4.00
BIOG. OF MOTION PIC. CAMERA (<i>naissance du cinema</i>)	20		A. F. Films	\$4.00
FLAT HATTING			UPA-Hubley	
Joe Vogel film			Vogel	
MOTION	400 ft.		A.C.L.	
BRUMMES D'AUTOMNE			Cinematheque thru MMA	
KAMRADSCHAFT			MMA <i>Brandon</i>	
(VARIETY			MMA	
(HANDS				
(NAVIGATOR				
(METROPOLIS				
(GREED				
(LE RETOUR A LA RAISON				
(RAIN				
(ARSENAL				
(THE PASSION OF JOAN OF ARC				
(NOSFERATU			MMA not available on 16mm	
WHO HAS BEEN ROCKING MY DREAM BOAT	9 "		ANGER	
STRUGGLES IN THE ABYSSMS	5 "			
HETERAXIS	10"			
THE NEST	20"			
DRASTIC DEMISE	9"			
ESCAPE EPISODE	33"			
FIREWORKS	16"			
Emmer films? (see Ballard let)				
L'AMITIE NOIRE			A.F. FILMS	
Walter Rutman?				
Len Lye?				
THE PURITAN			35mm Jean Carreau	
Crockwell films?				
Deren films?				
Fischinger film?				
CHUSHINGURA			Robert Florey	
FRAGMENT OF SEEKING			Harrington	
THE CAGE			Sidney Peterson	
LA BELLE ET LA BETE		35mm	Lopert Films, Inc.	
MYSTERES DU CHATEAU DU DE			Man Ray	
DREAMS THAT MONEY CAN BUY		?	Richter	

FILM

RUNNING TIME MM

SOURCE

RENTAL

MESDEN AN SONTAG

Kurt Siodmak

BOUNDARY LINES

Philip Stapp

~~WEXNEREX~~

ZERO DE CONDUITE Vigo
L'ATLANTE - Vigo

35mm

Weinberg

Whitney film?

yes
✓ Harry Smith film

yes
✓ Robert Howard Film

WINDOW CLEANER

$\frac{1}{2}$ reel

MMA

✓ MCBETH-David Bradley

Lewis Jacobs

SAN FRANCISCO 6.
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SAN FRANCISCO 6, CALIFORNIA

Variety

- | | | | |
|----|-------|--|--|
| 2 | { 814 | Titles | } 12345-D side 1
repeated if necessary. |
| | { 816 | Prism Scene | |
| 3 | { 819 | Berlin Carnival | Protée - 1 |
| | { 822 | Entering of Trailers
Carnival Field back. | Protée - 3-4 |
| 7 | { 825 | New Wintergarten opening | } Khachaturian - Fete Populaire
Khalashm - Galop
repeated three times if necessary |
| | { 828 | Artinelli's refuses | |
| | { 732 | Artinelli leaves | |
| 4 | { 834 | Morning | Khachaturian a) Nocturns |
| | { 838 | Contrast - Trailers inter | Khachaturian b) Romance |
| | 842 | Trapeze act I | Protée - 2 (repeated if necessary) |
| 4 | 847 | Dressing room | Protée - 5 |
| | 850 | Party | Khachaturian - Mazurka |
| | 852 | Hotel Corridore | } Khachaturian - Nocturns (repeated if necessary) |
| | 854 | Rendezvous - Assassination | |
| | 858 | Boarding House | Khachaturian - Romance |
| | 900 | Spring Festival | Khachaturian - Valse |
| | 903 | Pawn | } Bernstein 1-2-3-4 |
| 10 | 907 | Card - begin of gossip | |
| | 912 | Drawing of Drawing | } - repeat 1/2 side 4 if necessary |
| | 913 | Running home | |
| | 915 | Dressing room | Sibelius - Tapiola side 4 (repeat if necessary) |
| | 919 | Trapeze act II | Protée - 2 (repeated if necessary) |
| | 926 | Dressing room again | } Sibelius - Tapiola 1/2 side 3-4 |
| | 927 | Bar | |
| | 929 | Home | McDonald - side 3 |
| | 933 | Encounters with | a) Artinelli? Sibelius - side 11
b) Wife |
| | 935 | Goes out - Club | 12345-D side 1 |
| | 938 | End. | (repeat if necessary) |



The Fantasy Foundation (NON-PROFIT)

FOR THE PRESERVATION OF SCIENCE - FANTASY - WEIRD LITERATURE

29 March 47

Paul:

A tip on a treat you might get us--something that might well augment the Surrealistic, Experimental, Etc., evening:

It's "MARS", a 16mm short subject visualizing the Red Planet as it was in the prime of its (imaginary) civilization, and today. Musical background is Moussorgsky's "Pictures at an Exhibition". For details unknown to me, contact the producer, Reginald McMahon, 170 President St, Passaic, New Jersey.

Hope to see it!

Forrest

F J Ackerman
236-1/2 N New Hampshire
Zone 4

July 15, 1947

Reginald McMahon
170 President Street
Passaic, New Jersey

Dear Mr. McMahon,

We've heard about your film "Mars" from several sources. It would seem to be exactly the type of cinema we've been showing here at the Museum under the activities of the Art in Cinema Society.

The Society has run two series here, and a third one at the University of California (literature enclosed), all of them highly successful. Although it has been necessary to lean heavily upon material from The Museum of Modern Art Film Library, we've found considerable interesting amateur experimentation, and in the future, hope to show this more contemporary work more exclusively. These activities have been received with tremendous enthusiasm, more than was ever expected.

The Fourth Series will ~~be held~~ ^{be held} here next October, and we are now ~~phanning~~ ^{planning} for material. Would it be possible to include your film? We are prepared to pay a substantial rental fee. Would most appreciate hearing from you.

Sincerely yours,

Frank Stauffacher
Art in Cinema

170 President Street
Passaic, New Jersey
July 22, 1947

Dear Mr. Stauffacher,

I received your interesting letter concerning the activities of the Art in Cinema Society.

I would be pleased to have my film "Mars" shown with your October series. It is interesting to learn that at last there is an outlet for contemporary amateur experimental films. The Museum of Modern Art in New York presents only the time worn classics. There must be many new amateur experiments worthy of presentation. I only wish I could be in San Francisco to view the Cinema Society's latest series.

, Inform me when you would like to see "Mars" or if you should desire any further information.

Sincerely yours,

Reginald McMahon

Reginald McMahon

Mem

July 28, 1947

Dear Mr. McMahon;

I am writing you in answer to your recent letter to Frank Stauffacher of the Art in Cinema Society here.

We would like to use your film MARS on our program of October 17th. If this is satisfactory to you, please let us know as soon as possible.

Do you by any chance know of any other experimental film workers? We are very interested in contacting as many as we possibly can, and would appreciate any help that you can give us.

Sincerely yours,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art;

*Reginald McMahon
170 President St.
Passaic, N.J.*

McM

August 6, 1947

Mr. Reginald McMahan
170 President Street
Passaic, N. J.

Dear Mr. McMahan:

I am following up Harry Smith's letter to you of July requesting confirmation of the date October 17th for showing of your film MARS.

We are in full swing of preparation of our forthcoming Art in Cinema Series here and most anxious to meet an August 15th deadline on scheduling of films. For this reason may we press you for the quickest reply possible? As you can probably guess, the difficulties of scheduling films from many sources are manifold and time always seems to run out at the end.

If you have available any other films either on 16mm or 35mm that would fit in with Art in Cinema, or can make us any suggestions we would greatly appreciate it.

We shall look forward to your reply.

Most sincerely,

Martha B. Bullitt
Art in Cinema, Secretary

mem
170 President Street
Passaic, New Jersey
August 6, 1947

Dear Mr. Smith,

Received your recent letter concerning the use of my film by the Art in Cinema Society.

The October 17th date is satisfactory to me for showing "Mars".

I really don't know of any amateurs who make amateur experimental films. In the August issue of U.S. Camera Magazine I wrote an article about "creative amateur films". I name various filmmakers. Their works are conventional photoplays, travelogues, etc. with original and cinematic treatment but hardly "experimental". However, if this type motion picture should interest you, I suggest getting in touch with David Bradley, 808 Willow Road, Winnetka, Ill. A very interesting and cinematic handling of "Macbeth" is Mr. Bradley's latest opus.

I shall forward "Mars" a few days before the October 17th showing date.

Sincerely,
Reginald McMahon

McM

15 Sept. 1947

Reginald McMahon
170 President Street
Passaic, New Jersey

Dear Mr. McMahon,

Enclosed are several announcements pertaining to our forthcoming Art in Cinema Series, with your film scheduled for Oct 17.

I am arranging a gallery exhibit in conjunction with the series, to contain stills and related material on the films to be shown. I am most anxious to get a few from MARS, if you have any. I recall seeing one in your article in U.S.CAMERA, I believe. If you have some for me, I'd most appreciate getting them by air mail as soon as possible in order to organize our material.

With sincere thanks,

Frank Stauffacher
respectfully,

Frank Stauffacher
Cinema

*Stills rec'd
in Sept.*

170 President Street
Passaic, New Jersey
October 6, 1947.

Dear Mr. Stauffacher,

"Mars" is in the mails and should reach you well before
October 17th.

I imagine you have received the stills by now. You
might be interested to know that Home Movies magazine is to
run an article about "Mars" in their October issue. The
story may be of some help to you in your proposed gallery
exhibit.

In your first letter you wrote that you were prepared to
pay a substantial rental fee for the showing of "Mars".
Having no experience in the exhibiting end of motion pictures,
I shall leave the decision of an actual price to the discretion
of the Art in Cinema Society.

In my previous letters I'm not sure if I made it clear that
"Mars" is a sound film with an all music track. Since the music
is as important as the visual in this case, I suggest that the
volume be so adjusted that the music is in no way subdued.

Comments and criticism of the picture will be welcomed. I'
would appreciate your passing on to me anything that may be said
of the film.

Sincerely,

Reginald McMahon
P.S. Would also appreciate
a few of the Fall series programs.

McM

October 14, 1947

Mr. Reginald McMahon
170 President Road
Passaic, New Jersey

Dear Mr. McMahon:

Thanks very much for your prompt mailing of MARS.
We have it already, and shall gladly pass on to
you any comments about the showing.

As to the rental fee, we'll be able to give you
a minimum of \$15.00, probably more, as soon as we
see how the exchequer for this series works out.
Will this be all right?

I enclose the programs you requested and shall
send under separate cover a full page spread on
Art in Cinema which appeared in the literary magazine
of the S. F. Chronicle last Sunday which includes
one of the stills you sent us. Thanks again, they
have been most useful in this and in my wall show.

Sincerely,

Frank Stauffacher
Art in Cinema

McM

170 President Street

Passaic, New Jersey

October 15, 1947

Dear Mr. Stauffacher:

Just a note to say that I would appreciate the return of my film "Mars" as soon as possible after its October 17th showing. I would prefer its return by Air Express as I have requests for the film's showing in the very near future.

Sincerely,

Reginald McMahan
Reginald McMahon

Sent collect

170 President Street
Passaic, New Jersey
October 25, 1947

Mr. Frank Stauffacher
Art in Cinema
S.F. Museum of Art
S. F., California

Dear Mr. Stauffacher:

Thanks for the prompt return of Mars. I had
urgent need of the print for possible showings here
in the east.

The rental fee of \$15.00 or more, as you stated
in your last letter, is satisfactory. I assume
payment will be after the last of the series.

Thanks for the programs. I'll be happy to
receive the promised spread on the Art in Cinema
Society published in the S.F. Chronicle, as well as
any comments about Mars' reception by the Cinema's
audiences.

Sincerely yours,

Reginald McMahon
Reginald McMahon

McM

November 17, 1947

Mr. Reginald McMahon
170 President Street
Passaic, New Jersey

Dear Mr. McMahon:

Just a note to keep in touch with you and let you know that the check for \$15.00 for the rental of MARS will be on its way to you in about a week or ten days (things move a little slowly here at this season).

We have not gotten off to anyone yet the Chronicle spread; we'll send that along too.

I am replying for Mr. Stauffacher who is tied up with his own work at present and may be a little while getting to this correspondence.

Thank you for letting us use MARS on the program.

Sincerely,

Martha B. Bullitt
Martha B. Bullitt, Secretary
Art in Cinema Society

11/26/47

Mark

Martha B. Bullitt,
Secretary Art In Cinema Society,
San Francisco Museum of Art,
San Francisco,
California.

Dear Miss Bullitt:

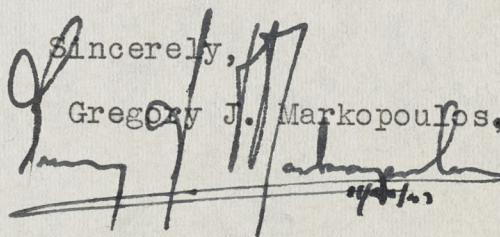
It was very kind of you to answer me so quickly. In reference to PSYCHE; yes, I am the producer. I made the film when I was eighteen. I am now working on another film which I should be very happy to send you for pre-view as soon as it is finished.

I should like to mention the fact, that the film I am sending you is the one and only copy of PSYCHE that I have. In other words it is the original film, and though I know you will take very good care of it, should the film break I would like the two ends put together by scotch tape and left that way.

I am enclosing some funds for the return of my film. Also enclosed are some instructions concerning the film.

Sincerely,

Gregory J. Markopoulos,



Gregory J. Markopoulos,
2600 South Hoover Street,
Los Angeles, 7,
California.

P.S. Please return film
as soon as possible,
because it must be
sent to New York.

NOTES FOR PSYCHE...G.J.M..

PSYCHE- ergon, Gregory J. Markopoulos. The theme is taken from a novel by Pierre Loüys. It is a cinematic stream of consciousness. The existence of the past and the future equal the present. So that PSYCHE is the beginning of personal immortality.

PSYCHE is dedicated to those few among the many who are students of Cinema.

Ann Wells...
George Emmons,,,
Mrs. Brown...

...PSYCHE VANNETTY.
...AIMERY JOUELLE.
...A PASSER-BY.

~~274.~~

April 29, 1947.

Dear Mr. Stauffacher,

I have followed your project of showing experimental films at the San Francisco Museum with great interest, and I wish to commend you for this fine step. I hope it will be possible to continue this program. I understand you are planning a 3rd. film series, depending upon the availability of further experimental films. It is with this in mind that I am sending you this copy of my recently completed film, "Escape Episode". I am a friend of the Whitneys, and I believe Jim has mentioned my work to you. — This film was designed in conjunction with a musical score which has

been written for it by the young San Francisco composer, Eric Vaughn. It is instrumented for woodwinds, trumpet and organ, and is now in preparation for recording. — Of necessity I am sending you this rather battered work-print, as it is impractical to strike a new print before the sound track has been recorded. I thought you would rather view this print now, however, so that you may have the film in mind while planning future programs.

— The theme of my film was suggested by a line of Nietzsche's —

"Christianity gave Eros poison to drink — he hardly died thereby, but degenerated into vice."

I would appreciate the return of this
print as soon as you have finished
reviewing it, as it is needed in our work
on the sound recording. I hope you may be
able to find a place for my film in your
program, in any case I would be very interest-
ed in any criticism or evaluation which
you might care to make.

Yours sincerely,

Kenneth Anger.

July 25 1947

Dear Mr. Stauffacher,

Last May I sent you a print of my experimental film ESCAPE EPISODE for review by the Art in Cinema committee, in regard to its possible inclusion in the fall series of experimental films at the Museum. You included a short note with the film when you returned it to me but other than that I have received no statement from you. I had hoped for some critical evaluation on your part, but undoubtedly you have been very busy. Mr. Eli Willis has informed me that you are now formulating your program for the fall series, and has advised me to contact you again.

At the time you reviewed the film only a work print was available, and I requested that you return the print as soon as possible, as it was needed in work on the sound recording. If you should care to review it again, a new print has been made, and you can keep it for as long as you feel is necessary.

I have recently completed a new experimental film, FIREWORKS, which runs 16 minutes, and I could send this film for review with ESCAPE EPISODE.

I am including a list of my creative film projects, with a brief statement about each. Should you care to review any of the earlier films, I would be glad to arrange it with you, or I could supply you with stills from these films.

Jim Whitney has recently told me of the possibility of a distributing agency for experimental films being arranged through the Art in Cinema Society. There is certainly a growing need for such an agency and I personally would like to see it come about. It would be an important step and I wish you success on the project.

I am very interested in hearing of developments on this matter, and of your plans for the forthcoming film series. I will be looking forward to hearing from you in regard to my films.

Yours very sincerely,

Kenneth Anger.

CREATIVE FILMS BY KENNETH ANGER

- 1941 WHO HAS BEEN ROCKING MY DREAM BOAT (9 minutes)
Completed in the fall of 1941, and named after a popular song of that year. An investigation into rhythm and dogma, in which the tempos of amusements acquire the images of violence. A film of adolescents faced with the fact of war.
- 1942 STRUGGLES IN THE ABYSMS (5 minutes)
A film in which reality is rejected for the formalisms of the unconscious. The sleeper is drugged and carried into underground regions, where in a dungeon he discovers the bones of his lost friends. He is saved from the monsters that approach by a princess, who opens a trapdoor. However, an intrigue develops and he is thrust back to the fate of his martyred friends.
- 1943 HETERAXIS (10 minutes)
This film is concerned with image relationship. Squadrons of boys and girls perform exercises, seemingly for a mass excursion into sex. The girls are escorted into a hospital, where lunatics run through the halls and mothers have hysteria. The nurses, however, object before we can see more.
- 1944 THE NEST (20 minutes)
A film of family life. The situation is made intimate in this case by the lovers being brother and sister, their movements being confined to the home. The film participates with the brother, while the sister represents a more honest type of love. The brother, the embodiment of the last puritan, is led in his frantic search for innocence to destroy the sister and the home. A pistol shot and the gates of heaven announce the triumph of righteousness.
- 1945 DRASTIC DEMISE (9 minutes)
This film was my reaction to the Hollywood V-J Day crowds. The camera is propelled through the mobs, jostled and pointed at. These scenes were developed and projected in the negative. Then at the end is spliced a positive image: the atom bomb exploding at Bikini.

1946

ESCAPE EPISODE (33 minutes)

ESCAPE EPISODE and THE NEST are my two films dealing with sex morality. In both films the assailers of honesty have placed themselves in the role of saint or prophet.

1947

FIREWORKS (16 minutes)

Formally this film is an investigation of the shock-image, a configuration that extends to the subject matter. It concerns that love which is at once beyond society and with which no compromise is possible - the subject of all great tragedy. The young man is an 'outcast' - the 'wild beast' who is tracked down through the night. His vision precludes his acceptance even by his own minority group. The doubt of this love leads to the fall into promiscuity and the loss of identity thereby - the final pose, a useless ornament. The cause of the doubt is revealed - a sense of destiny that lusts after the romantic, an ill-starred sense of the grandeur of catastrophe.

PROPOSED FILMS

I am now engaged in the filming of ERA-HOLLYWOOD, a color film about a subjective experience in the Hollywood of Summer and Fall, 1929. The filming should be completed by September.

Other film projects include INTERFORM, one of a series of planned studies relating physiognomy, the life-cycle and line drawings of structure; THE RED LAMP CAFE, a color-experiment in the macabre; and SOUTH SHORE, a projection of the battle of the unconscious precipitated through set heroisms on the part of society.

July 28, 1947

Kenneth Anger
2021 Holly Drive
Hollywood 28 California

Dear Kenneth:

I am taking the liberty of answering your letter of the 25th to Frank Stauffacher. Frank is not going to be here for a couple of days, and as we are extremely interested in your work, I am writing at this time. Would it be possible for you to send up all of your work for previewing on next Saturday? We are going to be looking at a number of films at that time for program selection, all of which has to be done by the first week in August. We are most anxious to see all of your earlier films, as well as the FIREWORKS, of which we have heard many enthusiastic reports. Eli Willis and Jim Whitney have both had very exciting things to say about it. If you can get your films off to us Express Collect at once I am sure that they will get here in time.

As Jim Whitney told you, we are going to be acting as a distributing agency for experimental films. We are going to have the works of the Whitneys, Fischinger, Arledge, and a number of others, and would like very much to be able to add your productions to our catalogue. If you are at all interested, let us know as soon as you can what rates you would consider, and also if you have any prints on hand that we could use or if ones would have to be made up.

We are very anxious to learn of any work that you are doing now, or may be doing in the future, as well as learning of anyone else who is working along lines similar to your own. Please let us know of any new developments as they happen.

Yours very Sincerely,

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art.

n

Kenneth Anger
2021 Holly Drive
Hollywood 28, Calif.

Am
July 31, 1947

Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art

Dear Mr. Smith,

I am replying to your letter requesting my films for previewing by your Society this weekend. Unfortunately I could not supply you with my complete work on such a short notice. However, I dispatched immediately the footage available - the work prints for ESCAPE EPISODE and FIREWORKS. Films I-IV are tied up at the duplicating laboratories; DRASTIC DEMISE and the new print of ESCAPE EPISODE haven't been returned to me yet from New York, where they were requested for review by a television company. I can't guarantee these films will be available by next week, the deadline you mentioned.

Up to now the production of films has always held precedence over proper prints and extra laboratory work, which had to be regarded as expensive refinements. Now that there is an opportunity for a wider reception of these films this work will be carried out.

I resurrected the old work print of ESCAPE EPISODE with reluctance. I had hoped it had been laid aside for good, a much deserved interment, but if you bear with it I suppose its frayed lengths can yield one more projection. Keep in mind that the new print has light value corrections and is free of splice jumps and other annoyances.

In both ESCAPE EPISODE and FIREWORKS the sound band is of vital importance. The young composer working with me on this has done in my opinion a superlative job, but we are faced with difficult technical and financial problems. I sincerely hope the track can be turned out in time for the October showing, but I'm not sure this will be possible without some outside assistance. I would appreciate the return of the films as soon as you have finished reviewing them, as the print of FIREWORKS is needed for timing.

If you decide to include ESCAPE EPISODE and FIREWORKS in your fall showings, I would like the films preceded by DRASTIC DEMISE, which is a quite short film.

Frankly, it is going to be quite difficult to finance new prints for these films. I'd appreciate any suggestions.

ERA-HOLLYWOOD has been cast, rehearsed, and camera-tested, though production will be held up

until color-film can be afforded. (I feel it picturesque to confess that my early films were financed through the sale of my brother's outgrown stamp hobby)

So I welcome your distribution plans, and hope you will handle my works if it is possible. I feel the rates will have to be decided upon with the individual films. If you are trying to establish some consistency in rates among the contributors, please let me know. As I understand it, it is not a question of exclusive rights but that you will handle a number of prints which will be placed at your disposal, with the artist receiving a proportion of the rental. I would like the details when they have been arrived at.

If I hear of anyone else working in experimental film I will let you know. I believe you know of Curtis Harrington. Curtis has corresponded with Mr. Stauffacher, and sent him his completed film for review earlier in the year.

Thank you very much, Mr. Smith, for contacting me and the interest shown in your letter. I would be interested in any personal criticism you might have of my work, as well as the reaction of the group. Best of luck for the plans of the Art in Cinema Society.

Yours truly,

Kenneth Anger.

Am

August 7, 1947

Dear Keneth;

I am going to be coming to Los Angeles next week, and I will bring ESCAPE EPISODE and FIREWORKS back to you at that time. I hope that we have not kept your film from you for too long a time, but we were not able to pre-
vue it as soon as we thought we were going to be able to do so.

I am looking forward to meeting you and seeing your other productions.

Sincerely yours,

Harry E. Smith

Kenneth Anger

Am

August 26, 1947

Kenneth Anger
2021 Holly Drive
Hollywood California.

Dear Kenneth;

When Frank talked to you on the phone a couple of days ago he forgot to tell you that the Richter GHOSTS BEFORE NOON would probably not be available to you. Richter has used it as part of a film he has assembled on the Avant-guard. However it is possible that you can get the entire film from him by writing

HANS RICHTER
MAPLE HILLS
SOUTHBURY, CONN.

As to your own films; ESCAPE EPISODE is listed on our program of November 7, along with SYMPHONY DIAGONAL (EGGELING), RAIN (Ivens) META (Non Objective color film by Robert Howard) SUITE #2 (Non Objective film by Harold McCormick and Albert Hoeflich) and THE PURITAN by (Liam O'Flaherty). Is this O.K. with you? As you know we have an intermission in the middle of the program, so that your film can be shown with the short group of films or after the intermission with THE PURITAN.

I hope that your work is coming along satisfactorily; I am very anxious to see your earlier films and anything new that you may do.

Best wishes,

Henry

Am

16 Sept.1947

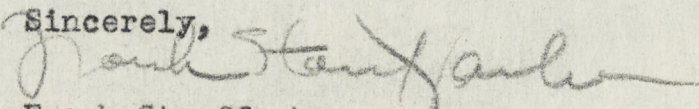
Kenneth Anger
2021 Holly Drive
Hollywood, Calif.

I'm sorry its taken me so long to send
you announcements - I trust, however, that you have already
seen a copy.

If you have stills from ESCAPE EPISODE,
I'd be very pleased to include them in a gallery show I'm
trying to collect for the latter part of this month and all
through Oct. - a show on as many of the films we'll have as
there are stills available.

Thanks again, and continued good luck with
your Film Society showings.

Sincerely,


Frank Stauffacher

Ar

December 3, 1947

Dear Miss Bullit,

This is to thank the Art in Cinema Society for taking care of the matter of rental for my film so promptly.

I was glad for the opportunity of meeting you and the other members of your Society during my stay in San Francisco, and you all are certainly to be congratulated for carrying out your difficult task so satisfactorily.

Harry Smith told me there might be some reviews in San Francisco newspapers or magazines in which the showing of my film might be mentioned or discussed. I would certainly appreciate it if you could send me clippings of these, if there have been any.

If there is any further way in which I can be of assistance to you, please let me know, as I am very interested in your group and its activities.

Very sincerely yours,

Kenneth Anger
Kenneth Anger

INTERNATIONAL FILM BUREAU

INCORPORATED

84 EAST RANDOLPH STREET CHICAGO 1, ILLINOIS

TELEPHONE: ANDOVER 1826

CABLE ADDRESS: INFILM, CHICAGO

To French Department
Chairmen and Members.

May 1, 1947

Dear Friends,

We have been waiting to send out a letter to French instructors in the United States and Canada pending the arrival of a special series of teaching films from France. On the following page you will find a list of fifteen short teaching films of value for language learning and as realia.

In addition the list contains some excellent Canadian short films spoken in standard French. These are clearly spoken and should be understandable to those who are proficient in the language. It is recommended that the French versions be used only with advanced groups and by organizations of people who speak French. Some of the films in English, both those from Canada and those from abroad, will be of value for beginners and for general assembly programs. It is suggested that French teachers present some of these English versions of documentary films made in France and Canada in order to draw students of the fine arts, geography and other social sciences to French club showings.

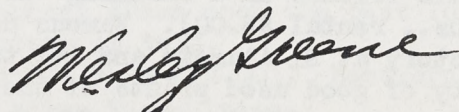
Finally, we enclose a list of features which are now available. Prints of only a few of these are free for booking between now and June 15th and we suggest, therefore, that you give several choices of date and title when returning prints.

You will note that most of the short subjects may now be purchased. Thousands of school authorities now have budgets for audio-visual materials. If you request your director of visual education to purchase prints so that you will have them at hand at all times your chance of getting such materials is better than ever. We suggest that you first rent the subjects in which you are interested and then after trying them out urge your director of visual education to buy the prints you wish to have at hand at all times.

We shall be glad to serve you in any way possible and we hope you will give us the opportunity of doing so.

Sincerely yours,

INTERNATIONAL FILM BUREAU, INC.



Wesley Greene,
President.

WG: tm

I. EDUCATIONAL FILMS IN FRENCH ON THE GEOGRAPHY OF FRANCE

A series of 16mm sound films on the geography of France. Each film is 14 to 20 minutes long. Some animated map work is included in each. The dialogue is in simply-spoken French and there are no English subtitles. Copies of commentaries will be available to those who rent these films--one copy free, additional copies five cents each. The rental of each subject is \$5 per day or \$7.50 per school week. The purchase price of each film is \$67.50.

The following three titles are now ready for rental and sale:

A PARIS	LA CHAMPAGNE	LES CANAUX
---------	--------------	------------

The following twelve titles may now be rented and will be for sale, October, 1947:

LA SEINE	DANS LE MASSIF CENTRAL	EN NORMANDIE
LA GARONNE	EN HAUTE-PROVENCE	EN BRETAGNE
LE RHONE	EN BASSE-PROVENCE	DANS LES PYRENEES
LA LOIRE	UN PORT DE COMMERCE	DANS LES ALPES

It is suggested that the commentary be read in the classroom before the first film showing. It is presumed that instructors will wish to show each film several times, using the written commentary for study between showings. Various techniques for using the film will, of course, be apparent to language instructors.

II. FRENCH SONG FILMS

In these five productions of the National Film Board of Canada, the songs are first sung in French by the Alouette Quartette and illustrated by animations. Then portions are sung again with the French words on the screen. Words and other information free on request. Rental \$2.00 each, purchase price \$25.00 each. Prints in 35mm size available after July 1, 1947 at \$5.00 per day.

CHANTS POPULAIRES #1 (9 mins.) "En roulant ma boule" and "A la claire fontaine".
 CHANTS POPULAIRES #2 (10 mins.) "Envoyons d' l'avant nos gens," a French-Canadian lumber-jack's song; 16th century favorite "Auprès de ma blonde."
 CHANTS POPULAIRES #3 (7 mins.) Two French-Canadian favorites, "La-bas sur ces montagnes," and "Trois Canards" are sung to imaginative screen illustrations.
 CHANTS POPULAIRES #4 (10 mins.) "Filez, filez, ô mon navire," originated by the French settlers of New Orleans; and "J'ai tant dansé," a 17th century song.
 CHANTS POPULAIRES #5 (10 mins.) "En passant", animated by G. Alexieff, and "C'est l'aviron," animated by Norman McLaren.

III. DOCUMENTARY FILMS IN FRENCH OR ENGLISH

In ordering these 16mm sound films, please specify whether French or English version desired. Films produced by the National Film Board of Canada are marked "NFB".

ALEXIS TREMBLAY: HABITANT (NFB) (Color, 35 mins., rental \$10.00, sale \$262.50).

Activities of French rural Canada through the year. Correlates with sociological studies of life in Quebec. Detailed description free on request.

ART SURVIVES THE TIMES (10 mins., rental \$1.75, sale \$28.00). Resurgence of French Art. Short interviews with Braque, Picasso, Matisse, Roualt and other French artists in their studios.

CANADIAN LANDSCAPE (NFB) (8 mins., color, rental \$5.00, sale \$150.00). In brilliant color.

A. Y. Jackson, one of Canada's foremost modern painters, visits the colorful autumn hills of northern Ontario, explaining how he chooses a theme and builds a sketch. In the early spring, while the snow is still on the ground, he makes a trip to Quebec to sketch and to see his friends in a charming village.

DESERT VICTORY (62 mins., rental \$5.00). Famous documentary film of the British Eighth Army's smashing victory at El Alamein and its triumphant advance across the deserts of Tripoli. A quantity of good used prints of the French version has been turned over to us for disposal and we are offering them for sale at \$50.00 per print.

- HOT ICE--GLACE VIVE (NFB) (20 mins., rental \$2.50, sale \$40.00). Story of hockey from the first simple rules taught children to the complex tactics of experts.
- ICELAND ON THE PRAIRIES (NFB) (22 mins., rental \$5.00, sale \$150.00). One fifth of the Icelandic people of the world live on the Canadian prairies. This is a sociological treatment of three generations of people in a new country.
- LAND OF QUEBEC (NFB) (Color, 19 mins., rental \$5.00, sale \$150.00). A general survey of Quebec, including history, family life and economic activities etc.
- LETTER FROM PARIS (22 mins., rental \$4.00, sale \$65.00). General film on Paris made in 1946 and recommended for showing to French classes and clubs. See publicity release for detailed description.
- MAPLE SUGAR TIME (NFB) (Color, 11 mins., rental \$2.50, sale \$75.00). French or English. A color sketch of the French Canadian farmer and his sugar bush.
- OTTAWA ON THE RIVER (NFB) (Color, 18 mins., rental \$5.00, sale \$150.00). A round-the-seasons color documentary of Canada's capitol, a city of two languages situated on the Ottawa River and only three minutes walk across a bridge from Quebec. French and English are the official languages of Canada, and the film points this up in cultural terms. (Black-and-white print of English version only \$2.50).
- PEOPLES OF CANADA (NFB) (21 mins., rental \$2.50, sale \$40.00). One third of the population of Canada speaks French better than English. Appropriately, one third of this film deals with the French in Canada--their self-reliance, respect for family, and reverence of religion. Peoples of many races are shown building a country. This is the best over-all film on Canada.
- RIVER OF CANADA (NFB) (Color, 22 mins., rental \$7.50, sale \$150.00). A companion film to GREAT LAKES, continuing the voyage down the St. Lawrence from Kingston to the sea and giving a panorama of scenery, towns and industrial life along the shores.

IV. 16MM DOCUMENTARY FILMS IN FRENCH ONLY

- AU-DESSUS DES FRONTIERES (NFB) (22 mins., rental \$2.50, sale \$40.00). A charming film on bird migration in North America. The birds know no frontiers.
- ECOLE DE LA VICTOIRE (NFB) (Color, 20 mins., rental \$5.00). This documentary film of life in the large French-Canadian training camp at Sorel, Quebec, made during the war years, is of historical significance. A human and entertaining film.
- HARVESTS FOR TOMORROW (2 reels, rental \$3.00). The well-known documentary film on rural New England with a clearly recorded sound commentary.
- HOUSARDS DE LA GARDE (6 mins., rental \$1.75). Surrealist film by Henri Cerutti sung by Yvette Guilbert.
- PARIS (6 mins., rental \$1.00, sale \$17.50). French only. An interesting tidbit originally produced in France for theatrical distribution.
- LE PAYS DE MON COEUR (NFB) (32 mins., rental \$4.50, sale apply). Wild life and rural activities around the seasons in the Gatineau Park area of Quebec. Excellent photography and clear French. A number of good used prints are for sale at \$27.50.
- TARGET-BERLIN (15 mins., rental \$2.50-- used prints for sale, \$14.75 each). Canadian production of Lancasters and their use against the Nazi capitol.
- LE VENT QUI CHANTE (NFB) (20 mins., rental \$3.00). The making of the Casavant organ at St. Hyacinthe, Quebec. Music is performed by M. Bernard Piche and Dr. Healy Willan. A quantity of good used prints for sale at \$17.50 each.
- LE VIEUX CHATEAU (6 mins., rental \$1.75). Surrealist animated song short.

V. RECENT FILMS IN ENGLISH ONLY (16MM SOUND)

An unusual group of films in English produced by Actualités Francaises (AF), the National Film Board of Canada (NFB) and March of Time.

- AUBUSSON TAPESTRIES (AF) (15 mins., rental \$3.50, sale \$42.00). A new school of tapestry-making under the leadership of Jean Lurcat draws upon the past for strength. From artist's sketch to final cloth, the story is told.
- CRAFTS OF FIRE (AF) (10 mins., rental \$1.75, sale \$28.00). Handicrafts fused by the magic of fire at Limoges, Sevres and other French towns.

DAREDEVILS OF THE ALPS (AF) (20 mins., rental \$3.50, sale \$56.00). Expert guides scale five granite needles above the glacial valleys surrounding Mont Blanc.

GASPÉ COD FISHERMEN (NFB) (11 mins., rental \$1.25, sale \$25.00). Deals with the life and work of the fishermen of Grande Riviere, a village in the Gaspé.

THE GLASS BELL (AF) (10 mins., rental \$1.75, sale \$28.00). The meaning of oppression and the importance of individual freedom.

HABITANT ARTS AND CRAFTS (NFB) (Color, 10 mins., rental \$2.50, sale \$75.00). The habitant at work, snowshoe making, shipbuilding, wood-carving, baking in outdoor ovens, growing flax, and spinning.

HERMITS OF THE SKY (AF) (10 mins., rental \$1.75, sale \$28.00). Story of a weather-bound weather station in the French Alps. Also of interest to astronomers.

MONTREAL (NFB) (Color, 20 mins., rental \$5.00, sale \$150.00). Unusual film on the origin, development and life of the second largest French-speaking city in the world.

NEW FRANCE (17 mins., rental \$3.00). March of Time film dealing with France's plan for economic reconstruction. Guide free to those who rent this film.

PAINTERS OF QUEBEC (NFB) (Color, 18 mins., rental \$7.50, sale \$150.00). Seven painters of Quebec and their work. Suzor-Coté, Clarence Gagnon, Marc-Aurèle Fortin, Jean-Paul Lemieux, Alfred Pelland, Henri Masson, and Andre Bieler are included in this brief survey of contemporary French-Canadian art.

ROUAD (AF) (10 mins., rental \$1.75, sale \$28.00). Life on Island of the Crusaders.

SPELUNKING (AF) (20 mins., rental \$3.50, sale \$56.00). Cave exploration.

VI. 16MM WARTIME DOCUMENTARIES IN ENGLISH

A HARBOR GOES TO FRANCE (15 mins., rental \$2.00., good used prints sell at \$9.75). The official film of "Operation Mulberry," the prefabricated harbor used by the Allies in the invasion of Europe.

D-DAY (10 mins., rental \$1.50, sale \$22.00). The invasion of France by the Allies. Filmed under fire.

CHERBOURG (11 mins., rental \$1.50, sale \$22.00). From D-Day through the liberation of Cherbourg.

ROAD TO PARIS (14 mins., rental \$1.50, sale \$22.50). Campaign from Normandy to Paris.

LIBERATION OF PARIS (32 mins., rental \$4.50). Film of historical value narrated by Charles Boger. For shorter version see "Road to Paris."

FRENCH TOWN (12 mins., rental \$1.50, sale \$22.00). The film shows a small town in northern France from which the German troops have been driven only a few hours before. Commentary by Sir Cedric Hardwicke.

VII. PREWAR 16MM SOUND TRAVEL FILMS IN ENGLISH

(Rental \$1.50 per reel)

ANCIENT CITIES OF SOUTHERN FRANCE (1 reel)	HISTORIC SITES ALONG THE NORMAN COAST (1 reel)
BITS OF BRITTANY (1 reel)	OLD TOWNS OF NORMANDY (1 reel)
FABULOUS MARSEILLES (1 reel)	PARIS (1 reel)
FOLKWAYS OF QUEBEC (3 reels - 37 mins)	QUEBEC CITY OF STORIED STREETS (1 reel)
GLIMPSES OF FRENCH COUNTRY LIFE (1 reel)	THROUGH THE PYRENEES TO LOURDES (1 reel)
THROUGH NORMANDY TO MONT ST. MICHEL (1 reel) - this film partially duplicates "Old Towns of Normandy".	

The following lists will be sent free on request:

35mm Foreign Features and Short Subjects.
16mm French Feature Films.
16mm Spanish Films.

ORDER FROM

INTERNATIONAL FILM BUREAU
84 E. Randolph St. Chicago 1, Ill.

INTERNATIONAL FILM BUREAU

INCORPORATED

84 EAST RANDOLPH STREET

CHICAGO 1, ILLINOIS

TELEPHONE: ANDOVER 1826

CABLE ADDRESS: INFILM, CHICAGO

August 11, 1947

Mr. Harry E. Smith,
Art in Cinema Society,
San Francisco Museum of Art,
War Memorial,
Civic Center,
San Francisco, Calif.

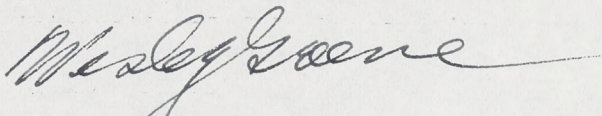
Dear Mr. Smith,

Several dealers in San Francisco have been in touch with us about films for your Art in Cinema Society program for 1947-48. Although we are one of the prime sources of 16mm films in foreign languages in the United States we are not in position to supply many new titles at this time.

In your letter of August 8th you indicated that you were anxious to locate some 35mm prints of early Charlie Chaplin films. I wonder whether you are also considering the use of 35mm foreign language films?

Sincerely yours,

INTERNATIONAL FILM BUREAU, INC.



Wesley Greene,
President.

INTERNATIONAL FILM BUREAU

INCORPORATED

84 EAST RANDOLPH STREET

CHICAGO 1, ILLINOIS

TELEPHONE: ANDOVER 1826

CABLE ADDRESS: INFILM, CHICAGO

Mr. Richard Foster,
San Francisco Museum of Art,
Civic Center,
War Memorial,
Van Ness Ave. and McAllister St.,
San Francisco, Calif.

August 23, 1947

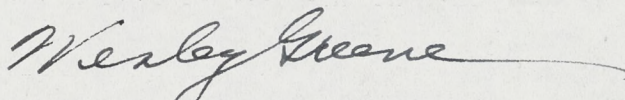
Dear Mr. Foster,

We have been informed by the National Film Board of Canada that you might be interested in their CHANTS POPULAIRES series. We are sending you under separate cover a brochure on this series.

Also under separate cover we are sending you a copy of "The Arts in Canada and the Film", which is now out of print. We hope that this will be of interest to you.

Sincerely yours,

INTERNATIONAL FILM BUREAU, INC.



Wesley Greene,
President.

WG: tm

Copy to: Miss Janet Scellen,
National Film Board of
Canada,
New York Office.

Aug 26, 1947

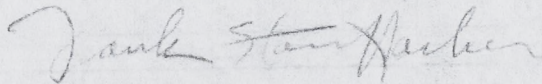
International Film Bureau
84 East Randolph Street
Chicago, Ill.

Gentlemen:

We have been informed by Mr. Robert E. Lewis of the Armour Research Foundation that you have available for rental several color 16mm. reduction prints of 35mm. drawn-on-film pictures by Norman McClaren, Canadian war information shorts, I believe. We are extremely interested in showing these on our frequent "Art in Cinema" series. Our next series is scheduled for October 10 to November 7, five Friday nights. We would be most grateful to you for a reply, stating cost of rental, the titles, etc. Mr. Lewis furnished us with titles, but their accuracy may be debatable:

V FOR VICTORY
5 FOR 4
HEN HOP

Sincerely yours,



Frank Stauffacher
Cinema

INTERNATIONAL FILM BUREAU

INCORPORATED

84 EAST RANDOLPH STREET CHICAGO 1, ILLINOIS

TELEPHONE: ANDOVER 1826

CABLE ADDRESS: INFILM, CHICAGO

August 28, 1947

Mr. Frank Stauffacher
Cinema
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

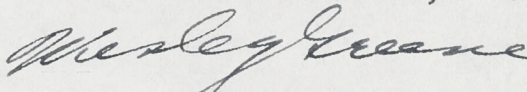
The rentals requested in your letter of August 26 are as follows:-

V FOR VICTORY	*	\$1.50
FIVE FOR FOUR	*	1.50
HEN HOP	*	1.50

Under separate cover we are sending you a copy of our Canadian catalog which lists a number of subjects you may wish to present. The enclosed list of French shorts also contains a few items which may be of interest to you.

Sincerely yours,

INTERNATIONAL FILM BUREAU, INC.



Wesley Greene
President

WG:lf
Enc.

JFB.

Sept. 13th 1947

Mr. Wesley Greene
President
International Film Bureau, Inc.
84 East Randolph Street
Chicago 1, Ill.

Dear Mr. Greene,

Thank you for the information on Mr. McLaren's films,
and for the catalogue.

We've already scheduled our Oct. series, but there will be plenty of room for small things. A revised listing of all the films will be issued when the series starts, and program notes will be compiled for each program. We'd like to have the three McLaren films originally mentioned, V FOR VICTORY, FIVE FOR FOUR, and HEN HOP, all for showing on the first program, Oct. 10, if it is still possible to book them. Then, we'd like to show the others listed in the catalogue, but at a later date, perhaps for the last program, but awaiting your confirmation about the first three, I'll withhold exact date for the others.

Frank S. Sauffacher
Most sincerely yours,

Frank S. Sauffacher
Cinema



International Film Bureau Inc.

Jn

84 EAST RANDOLPH STREET • CHICAGO 1, ILLINOIS

WESLEY H. GREENE *President*.

PHONE ANDOVER 1826

September 17, 1947

Mr. Frank Stauffacher, Cinema,
San Francisco Museum of Art,
Civic Center,
San Francisco, Calif.

Dear Mr. Stauffacher,

Thank you for your letter of September 13, 1947.
We enclose our confirmation on V FOR VICTORY, FIVE FOR
FOUR and HEN HOP, for showing on October 10th. My
friends in Chicago like these pictures very much and I
am sure they will be interesting to your patrons.

Incidentally, would you mind letting me know the
source from which you obtained the PURITAN. I have
been looking for a print for a program at the University
of Chicago.

Sincerely yours,

INTERNATIONAL FILM BUREAU, INC.

Wesley Greene
Wesley Greene.

WG: tm

CONFIRMATION—INVOICE

#107166

Date Entered September 17, 1947

Shipping Date Oct 2, 1947

SHIP TO San Francisco Museum of Art,
War Memorial,
Civic Center,
San Francisco, Calif.

**INTERNATIONAL
FILM BUREAU, INC.**
84 EAST RANDOLPH STREET
CHICAGO 1, ILLINOIS

*In Correspondence and in Re-
mitting Refer to Our Number*

Your Order _____

Show Date Oct 10, 1947

Date Films Due Back Oct 16, 1947

TERMS	FILMS	AMOUNT
Net in advance of shipment or C. O. D. unless official purchase order number submitted or credit arranged. CONTRACT In accepting films from common carrier the Exhibitor specifically agrees (1) to pay the shipping charge including insurance both ways (2) to return the films immediately after showing to the distributor (3) to pay for replacing film torn, broken or otherwise damaged between the time of shipment to the Exhibitor and the time film is returned to the Distributor by the common carrier and (4) to return film on Distributor's reels and in his containers	V FOR VICTORY FIVE FOR FOUR HEN HOP	\$ 1.50 1.50 1.50 \$ 4.50
PLEASE RETURN FILMS PROMPTLY INSURED AND PREPAID DO NOT RE-WIND AFTER LAST SHOWING		

OUT	IN	INSPECTION RECORD
Date	Date	
Inspected by	Checked In by	
Shipped by	Inspected by	

2FF
October 14, 1947

Mr. Wesley Greene, President
International Film Bureau, Inc.
84 East Randolph Street
Chicago, 1, Illinois

Dear Mr. Greene:

HEN HOP and FIVE FOR FOUR are en route to you. You did not send V FOR VICTORY per your confirmation in your letter of September 17th. However, that was all right, and we shall just alter remittance on your billing accordingly.

We'd like to book DOLLAR DANCE and MARCHING THE COLORS for showing October 31st. May we have your confirmation for this booking as soon as possible, please?

In answer to your question as to the source of THE PURITAN, we got it from Brandon Films, Inc., 1600 Broadway, New York City.

Thank you very much for your cooperation. Our audience enjoyed the two films very much.

Sincerely,

Frank Stauffacher
Art in Cinema Society

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time: (05) Date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

FA231 18 COLLECT=CHICAGO ILL 24 524P

1947 OCT 24 PM 4 07

FRANK STAUFFACHER ART IN CINEMA SOCIETY=

SAN FRANCISCO MUSEUM OF ART=

SORRY WE DO NOT HAVE MARCHING THE COLORS DO YOU STILL WANT
DOLLAR DANCE FOR OCTOBER 31=

INTERNATIONAL FILM BUREAU INC.

31

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

NIGHT LETTER PREPAID

OCT. 27, 1947

IFB

To: INTERNATIONAL FILM BUREAU
84 EAST RANDOLPH ST.
CHICAGO 4, ILL.

PLEASE CANCEL BOOKING DOLLAR DANCE FOR OCT. 31.

FRANK STAUFFACHER

SENT BY: MBB
CHARGE TO: ART IN CINEMA

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the film GHOSTS BEFORE
NOON to be shown April 1, 1947 at the Uni-
versity of California Art In Cinema series
will be \$50.00.

Very truly yours,

HANS RICHTER
134 East 60th St.
New York City, N.Y.

(per agreement between H.B.Foster, F.Stauffacher
and Hans Richter.)

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the film GLEN FALLS SE-
QUENCE to be shown at the University of Cali-
fornia Art In Cinema will be \$30.00.

Very truly yours,

DOUGLASS CROCKWELL
P.O. Box 221
Glen Falls, N.Y.

(per agreement between R.B.Foster, F.Stauffacher
and Douglass Crockwell)

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The fee for supplying records and handling
the music for the Berkeley Art In Cinema series
will be \$50.00.

Very truly yours,

PAUL VELGUTH
% Sherman & Clay
Sutter at Kearny
San Francisco, Cal.

(per agreement between R.B.Foster, F.Stauffacher
and Paul Velguth.)

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the films STUDY IN CHORE-
OGRAPHY, MESHES OF THE AFTERNOON, and AT LAND
for showing April 22 at the University of Cali-
fornia Art In Cinema series will be \$50.00.

Very truly yours,

MAYA DEREN
61 Morton St.
New York City, N.Y.

(per agreement between R.B.Foster, F.Stauffacher
and Maya Deren) 87.)

June 15, 1947

ART IN CINEMA SOCIETY
S. F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the film INTROSPECTION
showing at the Museum on May 2, 1947, will
be \$50.00.

Very truly yours,

Sarah Catherine Arledge
4221 Stockton St., Apt. 4
Richmond, California

(per agreement between R.B.Foster, F.Stauffacher
and Sarah Arledge))

June 15, 1947

ART IN CINEMA SOCIETY
S. F. Museum of Art
San Francisco, 2 Calif.

Sirs:

The rental for the films, EXERCISES 4 & 5
for showing at University of California on
April 9, 1946 will be \$50.00.

Very truly yours,

James W. Witney
12018 Picoima Court
North Hollywood, Cal.

(per agreement between R.B.Foster, F.Stauffacker
and James Whitney.)

Cr

DOUGLASS CROCKWELL
POST OFFICE BOX 221
GLENS FALLS NEW YORK

July 1, 1947.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
San Francisco, California.

Dear Mr. Stauffacher:

The films were received in good condition about a week after you sent them. Forgive my anxiety but these were the only duplicates available and they were wanted at the Chicago Art Institute.

?
I wonder if you would mind sending me programs from your shows that I might add to my collection.

Sincerely,

Douglas Crockwell

Were these over?
Sent
DC:ddb

program notes ???

Wally Hickson
at Mc Kell's -
Garage at home,

Cr

August 6, 1947

Mr. Douglass Crockwell
P. O. Box 221
Glens Falls, New York

Dear Mr. Crockwell:

At the request of Messrs. Stauffacher and Foster I am writing to ask you if you have any new material available that we could use in the Art in Cinema Series planned for this coming Fall? The Series will open on Friday night, October 10th, and we are trying to meet an August 15th deadline on programming. For this reason I am rushing this letter to you, to learn what you may have available. The Series dates will be October 10th, 17th, 24th and 31st, and Nov. 7th. All dates are still pretty much open for shifting around. We'd very much appreciate an immediate reply giving titles of any of your films available, a little about them, and the dates we could have them. I enclose a stamped airmail letter-envelope for your reply (hopefully). Our rental arrangements would be much the same as on the preceding series.

Dick Foster and Frank Stauffacher, as you may know are attempting to set up here in San Francisco (although not in connexion with the Museum) a distributing center for experimental films. They have contacted several of the artists shown on the past series, Fischinger, the Whitneys, S. C. Arledge, etc. on the idea of working as ~~exclusive~~ distribution agents, bearing expenses, and working on a 50-50 division of the profits. All they would need would be one print of each of your films to be distributed through them. They have asked me to enquire of you your reaction to this idea, whether you'd be willing to go along with them in it?

I refer to your letter to Frank S. of July 1, 1947 asking for programs of our shows, and I am sending under separate cover the notes, etc. of Series Two at the Museum. We have no notes on Series One, unfortunately.

Mr. Crockwell

-2-

August 6, 1947

With many thanks for your prompt
attention to the foregoing enquiries.

Most sincerely,

Martha B. Bullitt

August 6, 11

Cr

DOUGLASS CROCKWELL
POST OFFICE BOX 221
GLEN FALLS NEW YORK

August 13, 1947

Miss Martha B. Bullitt,
San Francisco Museum of Art,
San Francisco, California.

Dear Miss Bullitt:

Unfortunately, I have no more films to send you for your fall series. It looks like it will be a year or more before I get around to producing again.

The Foster -Stauffacher distribution idea seems like a good one. As soon as I can have additional prints made of my films I shall send them on to you. It seems that they will be in good company.

Your catalog for the first series arrived in May and is unquestionably an excellent bit of work. Please convey my congratulations. I am looking forward to the material you mentioned in your current letter.

Sincerely yours,

Douglas Crockwell

DC:ar

Br

July 15, 1947

National Film Library
British Film Institute
4 Great Russe Street
London, W. C. 1

Gentlemen:

We have been attempting during the past two years to present at the Museum a series of motion pictures in modern art forms. We send you with this letter a complimentary copy of our recent publication ART IN CINEMA, which is the record of this experiment, and the announcements of the Series One and Two programs of the Art in Cinema Society showings in the Fall of 1946 and Spring of 1947.

The attendance at these showings demonstrated that a large number of people are interested in the motion picture as an art form. We have had considerable difficulty in assembling material for our future programs, particularly non-objective, abstract, and surrealist films, such as those of Fischinger, Bunuel and Dali, etc.

You will note from our catalogue that we secured many of our films from the Museum of Modern Art Film Library, and we have now exhausted that source.

If you have any such material in your library that would fit in our type of program, we would be happy to pay a fair rental and all shipping and insurance expenses. Or perhaps you know of other sources, either in England or on the Continent, for such films. Perhaps we can make arrangements to exchange films made by recent experimenters in the United States - such as the work of John and James Whitney in audio-visual music, and the surrealist dance films of Sarah Catherine Arledge. We have made arrangements to distribute these films and others.

We have shown the films from the San Francisco office of the British Consulate, including several documentaries. However, they suggested that we write you for in-

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formation regarding the type of films that would fit the general scheme of Art in Cinema.

We would appreciate an early reply, as we have planned a series of showings for October of this year. An example of the type of film is BRUMES d'AUTOMME by Kirsanov, or OPUS 2, 3 and 4 of Walther Ruttmann, or any work of Len Lye.

Since our equipment is all 16mm, our present showings must be restricted to this size. However, we will have 35mm in the near future, and we would like to hear of any 35 mm work you may have available. Any early primitive films of the Melies genre would be interesting.

We would very much appreciate an air mail reply.

Sincerely yours,

Richard B. Foster

Richard B. Foster
ART IN CINEMA SOCIETY
San Francisco Museum of Art

RBF/mbb

Cat sent 1st class

The British Film Institute

4 GREAT RUSSELL STREET · LONDON W.C.1.

Telephone : MUSEUM 0607/8

22nd July, 1947.

Dear Sir,

Thank you for your letter of the 15th July. Unfortunately, as I note you require an early reply to your queries, Mr. Lindgren is on holiday. I will, however, bring your letter to his attention ~~immediately~~ on his return at the end of the month and ask him to air-mail you a reply immediately.

Yours faithfully,

Joseph E. Loaylen

Secretary to Ernest Lindgren,
Curator: National Film Library.

Richard B. Foster, Esq.,
San Francisco Museum of Art,
San Francisco,
California,
U.S.A.